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MARVEL



The Tom Baker Years

plus

GALLIFREY-A REPORT

and

A TALE OF TWO TIME LORDS

ALISTER PEARSON





Contents

A scarf. A floppy felt hat. A long, sweeping coat. These were the unmistakable trade marks of the Fourth *Doctor Who*. Gone was the flamboyance and action man panache of five years, and in its place we had perhaps the only true alien portrayal of the part. Wide-eyed, this Doctor would storm into situations proffering only his wide smile and a crumpled packet of jelly babies as defence from the Universal horrors which he invariably found himself up against.

There could be no-one better to have as an ally, and no-one more deceptively invincible as an enemy. "I'm a Time Lord. I walk in eternity," the Fourth Doctor once told Sarah. And nobody could doubt him - this was a nine-hundred-year-old Gallifreyan with two hearts and an ever restless thirst for the universe and its wonders. And we, the viewers, were lucky enough to share his journeying with him. In this Special, we look back over those years...

Also this issue, we take a detailed look at Gallifrey, the Doctor's home planet, and speak to two Timelords.

Our thanks to John Nathan-Turner, Graham Williams, Christopher Barry, David Maloney, Louise Jameson, Anthony Read and Christopher Bidmead. We would like to dedicate this magazine to the memory of the late Robert Holmes, who gave one of his last interviews to us for this very issue. His was a talent which did much to create the success of the Fourth Doctor's era, and it is one that will be sorely missed.



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Full Circle.



Horror of Fang Rock.

The arrival of a new Doctor is always an uncertain time, for the programme and the viewers. Tom Baker swiftly settled into the role of the Fourth Doctor and was to become for many their all-time favourite...

Between them, programme planning and the *Doctor Who* production office decided that the first Tom Baker season would run as a 4-6-6-4-4 format, with the possibility that the season would end with the six-part Dalek yarn, and two episodes being lost so that the show could be rescheduled for the autumn season in future years.

The first story, *Robot*, was commissioned from Terrance Dicks, as a kind of parting present for his years as script-editor. Dicks explains: "Bob Holmes wanted a robot story, and I had long wanted to use the legend of King Kong, so we got together and this was the result."

Between them, Holmes and Hinchcliffe had decided that although UNIT would feature in the season, the military set-up would soon be phased out. Both were keen to give the series a completely new feel, and were especially interested in restoring genuine science-fiction to it.

The original format planned for the season soon changed, as Hinchcliffe explains: "Bob had done about six months' work on the season and when I arrived, the Dalek story, the Cyberman story and one from John Lucarotti were all under commission. However, these all radically changed and my first real commission was from Bob — *The Ark In Space* — and that replaced the Lucarotti story."

The late Robert Holmes recalled the situation even more clearly: "The supposed six-parter from John Lucarotti never happened. He hadn't grasped what we'd wanted at all and his story was unusable. Added to that, he was abroad and it was virtually impossible to contact him. Realising we didn't have time to get anyone else in, I had to write *The Ark In Space*, which Philip and I discussed between us. I couldn't have managed a six-parter, so I wrote mine to be set entirely in the studio. I then phoned up Bob Baker and Dave Martin and asked them for a quickie two-parter, using the Sontaran from the previous season."

The six-part slot which Lucarotti's story should have filled had been

allocated the usual week's location work. Hinchcliffe had opted as far as possible to use Outside Broadcast cameras that season, which would a) give a uniform look to the show, and b) allow more material — up to ten minutes a day — to be shot. Thus it was decided that the Baker/Martin two-parter could be shot entirely on location over about six days.

Undoubtedly the most difficult problems of the first year were financial. The BBC were in the middle of cuts, *Doctor Who* was called upon to cut corners and with the collapse of the Lucarotti story, Holmes hit upon another way of saving cash: "Gerry Davis had provided us with a story I didn't like about the Cybermen. It was set on a kind of casino in space, with the gold there eventually being used to destroy the Cybermen. Taking his casino and my Nerva beacon and making them the same place, set apart only in time, was an obvious money-and set-saving move. Philip ensured that we would make the serials back to back, and all would be fine."

Unfortunately, this idea wasn't quite the success Holmes had envisaged. Director Michael Briant felt restricted by having to use the sets from another production, and Holmes admitted: "I re-wrote the Cybermen story about three times, particularly when we were permitted location work. It got worse with each re-write, though, and in the end I thought it was a bit of a mess."



Robot.

THE TOM BAKER YEARS

Production was very rushed in 1974, with Pertwee's final season finishing in May, and Baker's first starting almost immediately. *Robot* was troubled by a scene shifters' strike, which, Christopher Barry says, rather spoilt the atmosphere: "We'd done the location stuff fine, but the first studio had a horrible atmosphere because of the strike. We were all trying to get things done and nobody really likes working when one's colleagues are on strike."

"I remember one scene, I think in the Professor's lab, where a ladder had been left on the set and no-one would shift it. I had to try and shoot round it. Later on, Barry (Letts) who was very sympathetic, allowed us to re-shoot everything we'd done, which was rare and much appreciated. In the end, it turned out very well, I think."

Another delay was experienced on location in Dartmoor for the second story when Tom Baker broke his collar-bone. Lis Sladen recalls: "We were doing that scene where the chains have to turn into snakes. I had to sit there with a nappy on! It was freezing [the team were working in October, on exposed moorland] and pouring with rain. After about two hours of that they did a fight. I had my eyes closed and I heard a crack and an 'Urgh!' and the scene went on to the end. I thought, 'That was very realistic.' I opened my eyes and Tom was holding his arm and had cracked his collar-bone. They used his scarf as ▶



Masque of Mandragora. 5

THE BAKER YEARS

◀ a sling and had to carry him about two miles down to where the van was. I think he got a day off!"

Baker found the gruelling schedule hard – and he found the Dalek story particularly strenuous. The technical nature of this show meant that it came close to over-running in nearly every studio session. A lot of scenes, such as the interrogation of the Doctor by Davros, were 'one-take only' and finished just before ten o'clock and the studio lights came up.

Michael Wisher (Davros) remembers the hard-pressed team once forgetting he'd been wheeled into a quiet corner of the studio and thinking he'd be trapped there for hours!

On the writing side, there were more problems to overcome, as Robert Holmes explained: "There was a series party and I remember Terry Nation saying to me, 'I think there should be a Dalek story every season.' And I just said, 'Do you, Terry?' and went off, sipping my wine. A little while later we got a letter from his agent saying, 'I understand you've agreed there should be a Dalek story every season!'"

"Now, I disliked the Daleks so intensely, I dug my heels in and said, 'I'm not going to do another Dalek story while I'm here.' I always said they have no conversation, they're dull! This came through Terry's agent to Shaun Sutton to Barry Letts and a lot of pressure was put on me to change my mind.

"I said, 'Unless somebody can come up with something different, I am not doing a Dalek story.' Then Barry came up with the idea of calling it *Genesis* and having this Davros character who had actually invented the Daleks in his own image. This gave the story some scope and we could have some acting going on.

"I'd looked at the viewing graphs for the Daleks when I arrived and saw that every time they were brought back they were popular in week one, as a lot of people had perhaps never seen them before and then the graph would go straight down, because they were boring. I said to Terry after this, 'Let's have another story, but not Daleks, and I think he was quite keen, as Daleks are terribly difficult to use, anyway. And that became *The Android Invasion* in Tom's second season."

The final story of the first season was Robert Banks Stewart's *Terror of the Zygons*, and to direct it, Hinchcliffe brought in old hand Douglas Camfield. There were several re-writes of this story, too and the monster at the end failed completely. However, it was popular with its cast.

Then programme planning decided that as the second Baker season was slated to be launched in the autumn season on BBC1, the last story of his first year would be *Revenge of the Cybermen*. This rather spoilt the ending of the Zygon story, which had featured the Doctor and Sarah going off into the unknown.

The first Baker season had been a big success, with critics and viewers, *The Ark In Space* winning *Doctor Who*'s highest ratings ever at the time of its broadcast. The second season saw Holmes and Hinchcliffe much more established, as well as the unique Doctor/Sarah relationship at its peak. The first story, *Planet of Evil*, was a return to *Doctor Who* for writer Louis Marks. Bob Holmes again: "I'd known Louis for many years; we'd worked on stuff like *No Hiding Place* and *Honey Lane* together. I also knew he'd written for the series before and out of that, his story came."

Hinchcliffe came up with the basic idea for the story, however: "I wanted a Jekyll and Hyde story about a planet that changed. During the day, it would have certain characteristics, at night it would have others. We always ensured, if possible, that there was a strong concept at the centre of the story, which would excite the designer as well as the writer. The decision was never, 'Which new monster can we have this week?' but rather, 'How can we make the viewer believe he is really on another planet?'"

"Undoubtedly we borrowed heavily from the Gothic genre, but we tried to mould our stories into a unique *Who* style – marrying horror with sci-fi and a sense of humour. The monsters in themselves were not particularly exciting, but combined with suspense and convincing acting, they became so."

This was certainly true. Robert Holmes' *Pyramids of Mars* was a good example. The original 'Egyptian mummies coming to life' plot had been the work of writer Lewis Greifer, but as Holmes explained: "He'd gone way off course and had no real concept of what *Doctor Who* was. I

think he saw it as being very magical and intellectual. I remember his story started in the British Museum and there was a chase there involving the mummies. At any rate, not much was salvagable, so I wrote most of it and we put it out under a pseudonym."

The result was one of the show's real classics, (available on BBC Video). Terry Nation's *Android Invasion* was next to be made, featuring the Kraals.

With *The Brain of Morbius*, more problems were encountered. Terrance Dicks, the author, responded to Hinchcliffe's request for, 'a traditional horror story' by suggesting a version of Frankenstein in which the monster creates the man. Deciding quite late in the day that the technology involved would be too expensive, Holmes re-wrote the story and reversed the theme. Dicks, unhappy with this, asked for a pseudonym to be used, and the show went out under the credit of Robin Bland.

Experienced director Christopher Barry got into trouble with the actor's union Equity, for allowing himself and other production team members to be used as the faces in the *Morbius*/Doctor mind battle. He explains it by saying: "I thought the people we used had the right faces, and anyway, you don't audition for faces!"

This was one of the stories particularly criticised by Mary Whitehouse (see separate feature) for its horror content, but Barry countered: "Some people did think that the image of this brain flopping out onto the floor was horrific, but personally I thought it looked rather comic."

Robert Holmes agreed: "I ended up writing most of it and it was the same with all my *Doctor Whos* – very difficult because you're in between Grand Guignol Gothic horror on one side, and *Monty Python* on the other. *The Brain of Morbius* could terribly easily have gone over to the other."

Barry deliberately allowed actor Philip Madoc to go over the top because, "It made it more fun, and less frightening."

The final story of Baker's second season was commissioned as a four-parter and the first two episodes had to be added to pad it out to the required six episodes. Filming was done in a Dorking quarry, at Stargroves House and just outside Television Centre, literally yards from the studios in which the interior scenes

were recorded. It was about this time that Elisabeth Sladen decided to quit the show, after having to turn down a film role because of her *Who* commitments. She agreed to stay on for the first story of the next season, as *Morbus* wasn't suited as a leaving story.

This opening tale was Louis Marks' *The Masque of Mandragora*, and it emerged after producer Philip Hinchcliffe had visited the beautiful location where the story was filmed, Portmeirion, in Wales. Holmes continued: "The starting point for the story was an idea Louis had that there might be some basis for the 'science' of astrology. That the stars, in fact, did have an influence on human affairs. We tried to rationalise this idea and this led us to Demnos. We also decided that, if the story was to work properly, it should be placed in an era when astrology was taken very seriously."

Louis Marks adds: "The late Fifteenth Century is one of those periods when history took a decisive turn, when the optimism of the Renaissance man was for the first time threatened by the emergence of obscurantism. Whether one presented this as being determined by human or supernatural forces was largely a matter of the dramatic metaphor one chose to employ."

Most of the story costumes came from Rome and were genuine reproductions. The director of *Mandragora* was Rodney Bennett, whom Philip Hinchcliffe had brought into *Doctor Who* from drama plays, thinking that this would result in a higher grade of product, as indeed it did. The show started Baker's third season in the leading role with great panache and again won a critical thumbs-up from Fleet Street. 'It is hard to imagine anyone else playing the part of the Doctor now,' declared one newspaper, and rumours that Baker was to quit at the end of this season were soon denied.

Following this story came *The Hand of Fear*, planned as Sarah's last appearance. Writers Bob Baker and Dave Martin visited the chosen location, Oldbury Power Station and climbed all over it, which meant they could write directly for the complex in their script, based on what they had already seen.

The actual storyline for the four-part adventure again came from



Invisible Enemy.

Robert Holmes and his desire to use the old Hollywood yarn of the moving hand. Baker and Martin left the ending blank and from an outline Elisabeth Sladen and Tom Baker were allowed the chance to write the concluding scene. In between Sarah and her successor, it was decided there would be a gap and a story allowed with no companion, something Baker was especially keen on trying.

The Deadly Assassin was written by Holmes from Hinchcliffe's desire to do a 'political thriller' in the show, and a controversial success was the result. At the same time, plans for the new companion were being advanced. Writer Chris Boucher came up with the name Leela and both Hinchcliffe and Holmes decided they wanted an alien savage, a tough but ignorant girl who wouldn't scream at monsters, but attack them.

Tom Baker felt uncomfortable with this idea, saying, "I thought it was all wrong for the Doctor's companion to kill, because it might look as if we were condoning that for the children."

Robert Holmes remembered the Leela debate well: "Tom didn't like the character at all, and at first was only mollified because he thought Leela was only going to be in the three stories. I remember during *The Talons of Weng-Chiang* that Philip Hinchcliffe had still not told Tom that she was signed up for another season. I kept going to him and saying, 'Have you told Tom yet?', I think in the end he left it to Graham!"

Louise Jameson remembers her arrival well: "On my first studio day, I came in, clad in this incredibly brief leather costume and covered with a long dressing-gown. Then they said they were ready for me, and very reluctantly I took the dressing-gown off. The crew all looked at me and one of the lighting boys whistled and said. 'Well, I won't mind lighting that!' My response is unrecorded!"

At the conclusion of the season, both Hinchcliffe and Holmes had decided to move on. Hinchcliffe was actually preparing for a fourth *Doctor* ►

THE FOURTH DOCTOR

It was late 1973 and *Doctor Who* was engaged in one of those temporary upheavals which surround the departure of one Doctor and the arrival of another. In this case, it was Jon Pertwee, then the longest running Doctor, who was departing. This time, however, virtually all the production team were going with him.

The first to depart was Terrance Dicks, after six years' script-editing. His successor seemed a natural choice to all concerned – Robert Holmes. He took over from Dicks on *Planet of the Spiders* and it was his job to commission the new Doctor's first stories.

Barry Letts, the producer, was asked to stay on to cast the Doctor, and then depart after completing the new star's first four-parter. From ATV, where he had been working as a script-editor on everything from *Crossroads* to children's shows, newcomer Philip Hinchcliffe was drafted in to succeed Letts. The backroom boys were sorted out, Lis Sladen signed for another year and all was going well. But who was to play the fourth incarnation of the Time Lord, and what was his version to be like?

Letts began the long process of casting, talking to actors like Jim Dale and Richard Hearn, trying to ascertain how they would play the part if offered it. He continues: "You can't just employ any actor to take on *Doctor Who*. It's almost all drawn from their own input, their own character, and I discovered that many fine actors were simply lost without a script that required them to play a very clear-cut character.

"Hundreds of ideas were tossed around between myself, Bob Holmes, Terrance Dicks, Philip Hinchcliffe and Bill Slater (Head of Serials). There was a feeling that perhaps after the action man Pertwee we should go for an older model. To this end, I cast Ian Marter as Harry Sullivan,

to handle all the rough stuff if the new Doctor couldn't.

"We were beginning to cut it very fine. Then Bill Slater told me about Tom Baker. We took an afternoon off to see his *Sinbad* movie, had him in for talks and that was it. He was obviously the one."

Baker had immediately impressed them with his great powers of imagination. "He was throwing up ideas the whole time," says Letts. He had hypnotic eyes, terrific presence and a rich, melodious voice. Baker was signed on a one-year contract. Before long, the idea of making this Doctor a Bohemian was conceived.

Christopher Barry, director of Baker's first story, remembers: "We went up to the West End for Tom's costume fitting, and we were still talking about the character all the time. Most of it came from him, as it does from all the Doctors. He was particularly keen on the costume, with that huge scarf. We worked out all sorts of business for it, using it to trip up the baddies and all that kind of thing."

Tom Baker himself remembers things slightly differently: "I never consciously thought it out. I never knew where I was going with *Doctor Who*, because the very essence of the character is that the Doctor never does know where he's going. What I worked hard at was maintaining the spontaneity and ideas, keeping the audience surprised, since, after all, the Doctor was meant to be an alien. He wasn't emotionally involved, except in the most heroic way.

"The problem of the programme is how do you play an alien? You must avoid at all costs the kind of ordinary development that happens to humans, without ever losing the fundamental kindness and goodness. I tried to keep it fresh and different, and to that end I would work very hard to turn dull scripts original."

By December 1974, the Fourth Doctor had arrived on the screens of BBC1.

THE BAKER YEARS

◀ Who season, when he was offered the chance to produce the all-film detective series, *Target*. Holmes had determined to leave to get back to writing.

To replace them, the head of serials, Bill Slater, brought in an in-house script-editor called Graham Williams, after the latter's planned thriller series, *The Zodiac Factor*, had fallen through, due to lack of funds. His one main brief was to tone down the violence, and he decided that in its place the only ingredient capable of filling the void was comedy – a natural extension of Tom Baker's input (see accompanying feature).

Holmes wasn't so keen on this aspect, and only stayed to tide the show over. His successor, Anthony Read, was an old friend of Graham Williams' from their days on *The Troubleshooters*. To kick off Baker's fourth season, Terrance Dicks was asked back, and he knew exactly what he wanted to do: "I had always wanted to do a vampire story in *Doctor Who*. I came up with a story called *The Vampire Mutations*, which Bob commissioned.





Destiny of The Daleks.



Full Circle.

"The idea was that the Doctor would arrive on a planet which seems to be stuck in the middle ages. The oppressed peasants had had the same King and Queen for a thousand years. The answer to this mystery was that they were vampires. The Doctor finds out their secret and they try to destroy them.

"However, at the same time the BBC were planning a big budget version of *Dracula* and, fearing we would steal their thunder, we were told to drop our story. A few years later, John Nathan-Turner resurrected it as *State of Decay*, with basically the same plot and just E-space and Adric there as additions."

The first story to go into the studio that season was the Bob Baker/Dave Martin script, *The Invisible Enemy*. This was directed by a newcomer to the show, Derrick Goodwin, more familiar with sitcom. Williams had decided to go for a mix of old and new in his crews – pairing designers familiar with the show with new directors, or vice versa, so that there would be no danger of the 'blind' having to lead the 'blind'.

UNDER THE UMBRELLA

The *Key To Time* was one of the landmarks of *Doctor Who*; a season completely linked by a common theme, devised by Graham Williams and Anthony Read. Read thought, "that the appeal for such a season was obvious. It was an added bonus for all those viewers who stayed with us throughout the twenty-six weeks, but those that didn't and only tuned into the individual stories could still appreciate them for what they were."

Graham Williams was keen to show the Doctor acting from some kind of distinct moral direction, as opposed to aimlessly wandering around the Universe, as was his normal way of life. Deciding on what format this linked season would take took a bit more thought, however: "We couldn't make any use of the Time Lords, because in the last two stories they'd been totally debunked and made rather corrupt. I didn't, in any case, want to return to that whole ball game again, at least not so soon."

"Thus it was that I created the characters of the Black and White Guardians out of a general desire to establish some higher, more basic and more pure type of authority than the Time Lords. The idea of the search for the Key was just our way of ripping off the quest for the Holy Grail, except that in our case, we found it."

"It was always intended that the Doctor would make the ultimate moral demonstration of throwing the thing away again at the end – but not before realising the true and terrible nature of complete power. I think it worked very well, but it was murder to film and very complex on the writing side."

As it turned out on screen, this was probably the most successful of the Williams seasons, the unity showing a care and sense of direction that was particularly lacking in the season which was to follow.



Face of Evil

THE BAKER YEARS

The problems with inexperienced crews were compounded by *Doctor Who*'s ever-continuing struggle with time restrictions. New people on the show would almost invariably over-run in the studio because of the technical demands of the studio. Williams tried to establish a cast-iron rule that there would be no over-running, which on *The Invisible Enemy* was quite a feat, considering its high effects content. Ultimately, this was why so many of the effects, such as the splitting wall, just failed to work out. However, an important principle had been set and was adhered to from then on, aside from the occasional over-run on stories like *The Sunmakers*.

Terrance Dicks' four-parter was recorded next, with *The Vampire*

Mutations being replaced by the hastily written *Horror of Fang Rock*. Holmes suggested using the Rutan, which had never been seen before, but which had been mentioned in Holmes' previous Sontaran yarns. Dicks added the proviso that K9 shouldn't be used, as the tin dog suffered the same problem as the Daleks when it came to stairs – it was stuck!

Director Paddy Russell had to take her crew up to Birmingham to record, which was a quirk of studio scheduling – virtually every other *Doctor Who* being made in the BBC's London base, Television Centre. Williams claims this unsettled the show somewhat and Louise Jameson remembers; "That was my least favourite. Because it had been written quickly, it was really about Sarah and not Leela. It had stupid things like, 'Leela

screams and runs for the Doctor's reassuring arms'. Tom and I had to work quite hard on it, and it wasn't helped by the fact that the director, Paddy Russell, had very set ideas about what she wanted, and didn't like intervention from the ranks, so to speak."

This completed, Pennant Roberts directed *The Sunmakers*. Roberts recalls: "Bob Holmes had written in these giant credit cards and I thought it would be amusing to have them look like Barclaycards, so the designer used the same coloured stripes. When we got into the camera rehearsal, Graham said, 'Pennant, that looks like a giant credit card', and I said 'Yes, Graham, that was the idea.' And he decided that it wasn't on at all, saying the BBC would be giving Barclaycard free publicity. Design had to change the card, which I thought was a shame, considering the nature of capitalism as represented in the story."

The Sunmakers was very popular with its cast, Louise Jameson naming it as her favourite, "because it had genuine political motivation." As the new *Blake's Seven* was starting around this time, there was a mutual demand for sets and props. Graham Williams remembers, "walking into the *Blake's Seven* studio one evening and thinking, 'Hello, these were the sets that Pennant used last week.' It got a bit competitive – we were after the same designers and so on, but I suppose the old adage that competition is good for you had some point. I know it gave me some headaches!"

By now, inflation in Britain was reaching a high, and cut-backs in the BBC were really beginning to bite. At the last minute, *Doctor Who* was required to save several thousand pounds, which called for some drastic last-minute budget-cutting. With most of the season either in production or too far into planning to change, Williams decided that they would have to transfer the penultimate story's location filming (due to be shot in some caves) into an all-studio experiment using C.S.O. backdrops.

Robert Holmes added: "Unfortunately, this was very hard on the director, Norman Stewart. For years, he'd been one of the BBC's senior production managers, and finally he went to the head of department and said, 'I think it's time I became a



Masque of Mandragora.



Harry and Sarah Jane (The Revenge of The Cybermen).

director.' He did the course and went freelance, but it was really being plunged in the deep end to have to direct *Underworld* as virtually your first assignment."

Graham Williams continues: "It was one of the hardest shows we ever made, for everyone. It was incredibly taxing for the actors, there wasn't enough time to do it in the studio and the backdrops had to be cheap. It didn't work, and it wasn't a success."

Even more immediate problems were looming over the final story of the season. Anthony Read had commissioned an experienced scriptwriter called David Weir to provide a six-parter, called *The Killer Cats of Ginseng*. Unfortunately, the whole concept became unfilmable and Graham Williams again had to step in: "I gave Tony Read a story

that had been in my head for some time, and that I wanted to hold over for the next season. He wrote one version, then I re-wrote and added to it.

"I got Bob Holmes' advice on how to write a six-parter – he told me to do it as a four-parter, with a sort of related two-parter tagged on at the end. I decided that as we hadn't used any of the old monsters, this was the right chance. I phoned Bob and got his permission to use the Sontarans, as they were about my favourite of the old brigade."

A strike ran concurrently with production, so Williams was told that the story's recording structure would be the unusual and inconvenient form of two weeks' Outside Broadcast followed by a week's filming and finally a three-day studio. "Because I knew we wouldn't have time to treat ▶

THE BAKER YEARS

◀ the film, all the effects had to be written for the O.B. shoot, which is why the interior of the TARDIS appeared as it did. They were intended to be shot inside a gasometer or something similar, but we couldn't find one, which is why we ended up in a disused mental hospital up at Redhill."

The Invasion of Time closed Baker's fourth season and marked the departure of Louise Jameson's Leela, in a singularly weak ending: "I told Graham I wanted to leave, but he tried to persuade me to stay right up until the last studio, when that dreadful marrying scene was written in at the very last minute. I wanted to be killed off saving the Doctor, but instead I'm in love with someone I held hands with in the episode two!"

Anthony Read and Graham Williams had a completely new idea lined up for the next season – a linked set of stories, going under an umbrella theme. They also required a new companion. Both realised that a contrast was required and that something a bit special was required to fit in with the theme of the season. Williams again: "We decided we wanted someone who wasn't as experienced or as wordily-wise as the Doctor, but who shared his background. There'd been hundreds of screaming girls and Leela had been the savage. To get away from that, we thought, 'Why not try an Ice Maiden, civilised to the point of being over-fastidious?' Unfortunately, out of several hundred actresses we chose Mary Tamm, who was just too nice a lady to completely convey the frostiness and detachment that we had intended."

The first story of the *Key To Time* (see relating feature), was Robert Holmes' *The Ribos Operation*. Holmes claimed to have been quite fond of this story, with certain reservations: "I like wild, rich, hammy characters and *Doctor Who* is one of the few series where you can get away with them. It's just not possible in a *Juliet Bravo*. I liked the Graff, with all his German connotations and one of the key skills in writing for the Baker Doctor was to make sure that there were strong enough parts so that Tom didn't completely dominate – if an actor wasn't strong enough, or if the part wasn't there, Tom would overtake."



Herrick and Tala, *Underworld*.

"Now, George Spenton-Foster directed *The Ribos Operation* and he tended to appreciate the humour in the script, so that Iain Cuthbertson was allowed to get away with a lot. That was my fault because of the writing but this basic joke of a splendid galactic con man trying to sell a planet amused me."

In studio, there were some difficulties with the Shrievensale, which took up a lot of valuable time before it looked at all convincing on camera. Indeed, one actor nearly suffocated in the stifling costume designed for the creature.

This season was recorded in the same order as it was broadcast, which meant severe script restrictions, as it was normal practice to shift stories about the schedule, depending on how ready they were for their intended slot. This wasn't possible with this season, and to try to prevent problems, Anthony Read had a carefully worked-out meeting with all the writers for the year, to ensure no breakdowns in communication.

Douglas Adams' first script, *The Pirate Planet*, was next in line. He explains the genesis of this highly original and entertaining story: "The original idea was just the basic concept of a hollow planet. Graham was interested in space pirates, so we just married the two ideas together. The original storyline was of a planet being mined by the Time Lords. The

THE VIOLENCE DEBATE

If any one factor characterised the first three Tom Baker seasons, it was the heated debate about violence in the show. Mary Whitehouse and her National Viewers and Listeners Association presented complaints to the BBC, through Philip Hinchcliffe, Bill Slater and Robert Holmes. Even the press joined in.

The actors in the series were aware of this hot issue. Louise Jameson recalls that, "Whitehouse used to ring up all the time." Everyone was talking about it, but for three years, *Doctor Who* stuck to its guns and carried on, producing some of the best adventures ever in the process.

Much of this had to do with the team feeling of the show, which clearly resented what it regarded as artistic intrusion. When asked about the violence in his *Brain of Morbius* story, director Christopher Barry said: "What violence? You tell me the disturbing bits, the driller killer material. There wasn't any."

Robert Holmes, behind so many of the scripts in this period, explained his approach to the whole issue, which, in the mid-Seventies, was very much a part of general television debate, *Doctor Who* coming in the firing line largely because of its time slot. Robert Holmes:

"Most of our *Doctor Who* was so blatantly fantastical that I never thought it would have any lasting effect, if someone was there to watch it with the children. I never pretended that we were making television for the tiny tots. We most certainly were not, but who watches is largely up to parental discretion."

"*Doctor Who* is in the same league for children as ghost stories – children like nothing better than to sit by Grandpa's knee and be told a ghost story with the lights out, and only firelight in the room. Afterwards, there would be no nightmares if the child was given some Ovaltine or some-

thing and comforted before bed."

This all depended on responsible parenting. One drawback was that, at this time, viewing figures were extremely high, and the show was part of what still stands as the BBC's strongest Saturday night line-up ever. To change the format was, naturally, to risk falling from this position.

Producer Philip Hinchcliffe was particularly sensitive, as it was his head on the block. Douglas Camfield, for instance, was not permitted to have a scene in *The Seeds of Doom* where a close-up shows a suffering man transforming into a Krynoid. However, what was screened was still disturbing, the psychological violence and off-screen menaces being very forcefully evoked by good acting and spot-on dialogue. Hinchcliffe explained:

"Several psychologists took part in the general debate, claiming the programme performed a useful function in helping young children to crystallise their hidden fears in an acceptable way. Besides, we followed a strict moral code never to portray a dangerous act which a child might imitate – nor to depict unnatural or frightening events in a familiar setting such as a child's home or bedroom. The horror element was always a fantasy."

Hinchcliffe even cited another scene he had removed – where another transmutation was shown taking place in *The Ark in Space*.

In retrospect, there is no doubt that horror and violence, much of it implied, was an integral part of the early Baker stories. Today these stories are the ones most often labelled the 'classics'. After all, these were men, who, as Chris Barry said, were "professionals who took their responsibilities very seriously."

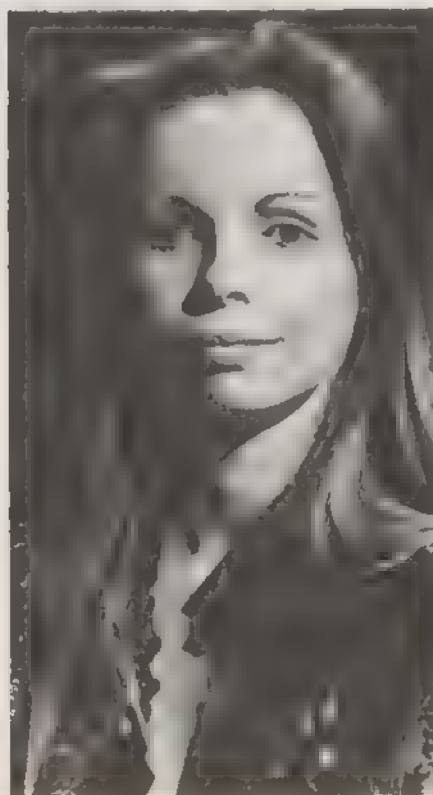
On the other hand, the *Doctor Who* they produced had a distinctly adult quality – perhaps one of the reasons for the high ratings.

inhabitants of the planet were a rowdy lot and the Time Lords had erected a giant statue, the inside of which was in fact a giant machine for absorbing all the aggression from the people.

"When they had all the ore that they needed, they sent a Time Lord to disconnect the machine, but he got trapped in the works and absorbed all the aggression. None of the other Time Lords had bothered to find out where he had got to, so he decided to take revenge on them by letting the mining equipment completely hollow out the planet, then making it jump to surround Gallifrey."

The aggression-draining machine was an idea worked into *The Sun-makers*, indicating the long gestation Adams' story underwent. It was a very long haul getting all the scripts in, because Adams was at the same time working on his radio series *The Hitch Hiker's Guide To The Galaxy* and the material he was contributing to *Doctor Who* was so complex that Anthony Read had to re-work or simplify a lot of it.

The hundredth *Doctor Who* story was *The Stones of Blood*, a show which was perhaps the most successful of that season. It was directed with such extreme efficiency by Darrol Blake, that the shooting finished with a whole evening able to be devoted to model work. Blake had



Meglos.

considerable experience of the restrictions of time and money on television, being responsible for some of Thames TV's science fiction show, *The Tomorrow People*.

David Fisher, who wrote the story, was also behind the next adventure, *The Androids of Tara*, a direct parody of *The Prisoner of Zenda*. This was a great ratings success, one enjoyed by the production team, but not appreciated by hard-core fans. However, a story that met with a generally lukewarm reception was the penultimate entry in the season, *The Power of Kroll*. Its author, Robert Holmes went on: "It is probably the least favourite of all my stories. It didn't work. Anthony Read said to me, 'I don't want any humour. I want the biggest monster the Doctor's ever seen.' I instantly thought, 'We're in trouble now.' It gave Norman Stewart terrible problems and I think it was a bit dull. Anyway, I hated the umbrella theme, because it gave everything an additional complication."

To wind up the season, veterans Bob Baker and Dave Martin came up with the six-part studio-bound serial, *The Armageddon Factor*, which finished recording in December 1978. The story was meant to be drawn from the wartime blitz, and from the USA/USSR situation then current. Dave Martin continues. "In the end, the explicit political-military parallels were blurred."

Anthony Read worked out most of the season's conclusions, although the writing team did come up with the idea of turning Princess Astra into the sixth segment of the Key. With the conclusion of the production, there were two departures from the team, Anthony Read, who had agreed to do one complete season only, and Mary Tamm, who similarly decided against a long-term future with the show.

To replace them, Graham Williams looked around the best of the talent he'd been dealing with in the season past, and, remembering not only how well he had got on with Douglas Adams, but also how imaginative the young man was, he asked him to become the show's next script-editor. After toying with the idea of a new companion, Williams decided it was stupid not to use the regenerative powers of the character he had created, and so Lalla Ward, previously Princess Astra, was cast as the new Romana. ▶

Continued on page 37. 13

Chris Boucher was responsible for three of the best Tom Baker stories before he went on to script edit *Doctor Who's* semi rival *Blake's Seven*.

For a man who had mainly been writing situation comedy, science fiction seemed a strange development for his work. Boucher explained to Richard Marson how his contact with *Doctor Who* came about . . .

"I'd been shuttling around as a freelance, looking for ways of earning a living and I'd done a lot of comedy which was quite successful. My agent of the time then suggested that I try something for *Doctor Who*, as he'd heard they were looking for new material and that, like sitcom, it was a show with a twenty-five minute format.

"I submitted a sample script and the plot of the next three episodes of a story which landed on the desk of the then script-editor Robert Holmes. Bob liked the style in which they were written but not the story, so he called me into his office and sent me away to work on a draft of a new idea which became *The Face of Evil*. That went through about three rewrites until they were finally satisfied and then it was made

"I started on the story with an idea about a computer – an idea derived from reading a book several years before by Harry Harrison, called *Captive Universe*. The book isn't actually about the computer, but about a place which the inhabitants think is a world but which is actually a spaceship. In my script I took that a stage further by saying that my spaceship had in fact landed and that the source of all the trouble was the computer of the ship, which had gone berserk on landing.

"The subsequent drama was that the computer then manifests its own personality on the planet, which, I figure if there is a God, is exactly what He has done. Hence the original title of the story - *The Day God Went Mad* which wasn't that good a title anyway. The new title came from

CHRIS



Image of The Fendahl.

Robert Holmes, and I didn't mind at all, being only too glad to have sold the script to him!"

"At the time I was commissioned, they were between companions."

The Face of Evil introduced the new companion Leela, which signified a radical departure from the *Doctor Who* norm. Was the character one given to him in his initial brief, or had the alien savage been entirely his own creation? "At the time I was commissioned, they were between companions and they hadn't decided what they were going to do about new companions, how many, or what sex they would be. They didn't want to make any rush decisions but at the same time the pressure for scripts was on and they were having to be non-committal on the subject to their writers. I was told that obviously, my script would need a companion figure – someone for the Doctor to talk and explain things to.

"Now Bob Holmes was very tired of the screaming, helpless girls and all that routine and so I was told whatever I did write, *not* to write that. The natural antidote came after I had gone away and thought about it and that antidote became the character of Leela.

"I took Diana Rigg's image as the *Avengers* girl Emma Peel and made it a little more primitive to get Leela. The other influence on the creation of the part was the terrorist Leila Khaled, who had been very much a *cause célèbre* at around the same time. There'd been a big hijack which she was instrumental in setting up. No-one was actually killed but it became a forerunner for a lot more terrorist activity and Khaled herself became something of a media celebrity because she was not only infamous, but she was also extremely glamorous. Again the image fitted, so I used her name, albeit spelt differently. .

"After a bit of thought, it was decided that they would try Leela out as the companion for the rest of that season and it was that which led

BOUCHER



The Robots of Death.



The Robots of Death.

to the commission to do my second *Doctor Who* story, *The Robots of Death*. With me overseeing that and Bob writing the final six-parter of the season, Leela could be safely introduced and then the team could decide whether or not to keep her on."

Boucher remembers that Louise Jameson's arrival in the part was not welcomed by series star Tom Baker: "This had nothing to do with Louise personally, but was to do with Tom's opinion of her television character, which he actively disliked. I recall there was a change in producer about this time, and it was felt that Leela had worked and should remain a permanent fixture in the show, for at least the season to come."

"Philip decided this but left it to his successor, Graham Williams, to break the news to Tom Baker. This he did and there were some strong words exchanged. I think this made it quite tough on Louise Jameson, who is a very carefree sort of woman, very energetic and full of a lot of ideas, and who had to cope with Tom, who is also a very strong, dedicated man, who had set himself against this new development. This coloured their relationship but fortunately never meant that they couldn't get on with each other or that they didn't have quite a few good times among the tenser moments."

"Bob told me that he had always been keen on isolated outpost stories."

Boucher remembers the origins of *The Robots of Death* in some detail: "Having been the obvious choice to carry on from the last story, Bob and I met to discuss the outline for the next adventure. Bob told me that he had always been keen on isolated outpost stories, with people trapped ►

interviewed

CHRIS BOUCHER interviewed

◀ in claustrophobic surroundings and menaced by a force from within.

"I agreed that that always worked, so I went away and thought about it a bit further. The problem which seemed to be most obvious was that this kind of plot can suffer from being too stationary, so I started looking for a setting which would counteract this. Obviously when you sit down and work out a story, you have to have at least three 'curtains of interest' which you can use to bring the audience back for more the next week.

"The giant Sandminer came from these two requirements, with clear echoes of *Dune* in it. Frank Herbert being one of my very favourite authors, I was vaguely conscious of the notion that here was a good source for ideas – after all, there are no 'new' stories, just as there are no 'new' characters. I wanted the movement of the ship and the wind was good for atmospherics, whereas the business of chasing the storms gave me a lot of motivation for the location of the story, and gave a good reason for it all to be happening out there.

"What we ended up with was a mixture of Bob's isolated outpost idea and Agatha Christie's *Ten Little Indians*. The robot society was probably the most novel thing about it and even that had clear derivations. Spies and the business of spying was a very current issue then, so I had an undercover agent among the robots. The robot strata and the concept of the Five Families was very much a class satire, deriving from my own basically working class background and all its attendant grudges! So when all these disparate elements came together, I thought I was able to make quite a full story out of it."

One thing that was markedly different from the original script was the actual appearance of the robots who were, in Boucher's terms, "big and butch". This was changed by the director Michael Briant, who decided that he wanted robots that were artistically pleasing as well as softly spoken, not only to fit into the surroundings of the civilisation on the ship but also to give added sinister effect when the robots start

turning into deadly killers.

Boucher liked the changes: "The robots said the words that were written, but completely differently to how I'd imagined them. It had never occurred to me like that but it worked and I think Michael did a wonderful job on it."

One of the issues most current at the time of Chris' involvement in *Doctor Who* was the debate about violence in the show. Had this affected him at all? "To an extent, yes. Towards the end of Bob Holmes' time as script-editor, there was suddenly a lot of pressure exerted from on high to tone down the violence. The series itself had become a sort of overnight *cause célèbre* and Bob had stupidly agreed to be interviewed by Jean Rook of *The Daily Express*, as well as having to answer the criticisms of Mary White-

house

"From all around, there were people saying, 'It gives my children nightmares,' and nobody said in reply, 'If it gives your children nightmares, then don't let them watch it.' Our attitude was that this complaint was no reason to allow the rest of the kids to put up with non-stop whimsy. Whimsy is fine as an occasional device or a highlight, but not as the whole thing. Luckily, I just about managed to escape all that, though it did manifest itself a bit."

Image of the Fendahl was Chris Boucher's last contribution to *Doctor Who*, and it followed on from his previous two stories in the 1977/8 season. "That was really my attempt at doing a ghost story," he remembered. "It was okay but the big problem with it was that I made the classic mistake of building up to a



Image of The Fendahl.

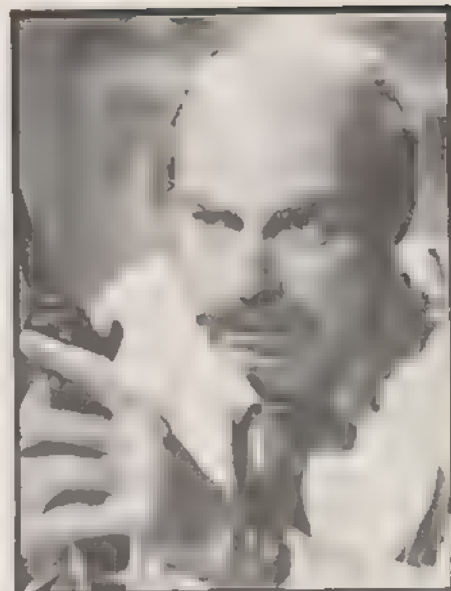


Image of *The Fendahl* (Dennis Lill as Dr. Fendelman).



The Face of Evil

The Robots of Death (David Collins as Poul)

monster. It doesn't matter how you do it, if you build up to a monster like that, there is just no way you can pay it off and succeed in making it work. Monsters are far better when they are only partially seen, or even not at all – *The Haunting* is a classic movie where you are never shown anything and yet it is still terrifying.

"In *Image of the Fendahl*, I built up to a monster appearing at the end of episode three – which is your most important cliffhanger – which frankly looked bad.

"The story itself was all right – I had great fun with names like Fetch Wood, fetch being an old word for goblin and all that sort of thing – the skull imagery was all from the same kind of horror story cliché. Unfortunately, it's quite difficult to do something which is atmospheric in a television studio – film is always better.

"A studio is actually geared more towards words and almost invariably the studio lighting for video tape is very harsh and usually a bit too bright. To do something like that, you need a lot of time in the studio and that is what *Doctor Who* has never had. They did allow me night filming, which is tremendously expensive and is usually cut out straight away. I'd only put it in because I was so green, but they left it and it looked good."

Had Boucher attended rehearsals or studio recordings for any of his episodes, and had he a favourite of his stories? "I did go to one of the studio recordings for *The Face of Evil* and it was fun to sit and watch at the back of a gallery but like most things, the novelty soon wears off and besides, it was all way beyond one's control by that stage.

"I went to nothing whatsoever of *The Robots of Death*, so there was no real pain connected with that but I did go along to the read-through of *Image of the Fendahl*, which was a fairly horrendous experience. A read-through is the first meeting of all the cast and the director, who get together in a rehearsal room and sit around a table, literally reading the script through from page one to the end. It's the only chance the actors get to hear the whole thing as one continual piece, as it is made completely out of sequence.

"Actors approach read-throughs in different ways and there is obviously a degree of embarrassment for the writer and, as I was later to discover, for the script-editor, if the thing sounds naff – which it can do, depending on how it's approached. People have their own



Image of The Fendahl.

ways of coping with these occasions and on that particular day, Tom was in one of his playful moods. He proceeded to send it up rotten and some of the others followed his lead. As it was my first read I was intensely humiliated, though I'm a bit tougher now. The whole business of writing is as paranoid as that of acting – indeed, they

have similarities.

"As for a favourite, well, *The Face of Evil* was my first, so that obviously has a special place and because I was so 'outside' of the production, *Robots of Death* came next. *Image of the Fendahl* I liked least, for the reasons I have outlined. They all had different things to recommend them, I hope. Though I think of them all, *Robots of Death* looked best and worked best – the model filming was done very well on that

"Writing for *Doctor Who* was more interesting than I had thought it would be. Its format lends itself to anything and it's one of the great flexible formats of our time – indeed, it could go on forever.

"All the same, *Doctor Who* is a production line which you have to be aware of. The classic four-parter is two episodes lead up, third episode revealing the monster or enemy and fourth episode sorting everything out. I liked that – it was a nice shape and I think messing about with that basic format was a mistake."

Chris Boucher didn't return to *Doctor Who*, because shortly after he had finished his script for *Image of the Fendahl*, he was offered the post as script-editor on the new BBC space

series, *Blake's Seven*. He was actually recommended for the job by his *Who* colleague Robert Holmes who turned the job down, feeling that four years' editing on *Doctor Who* was quite enough.

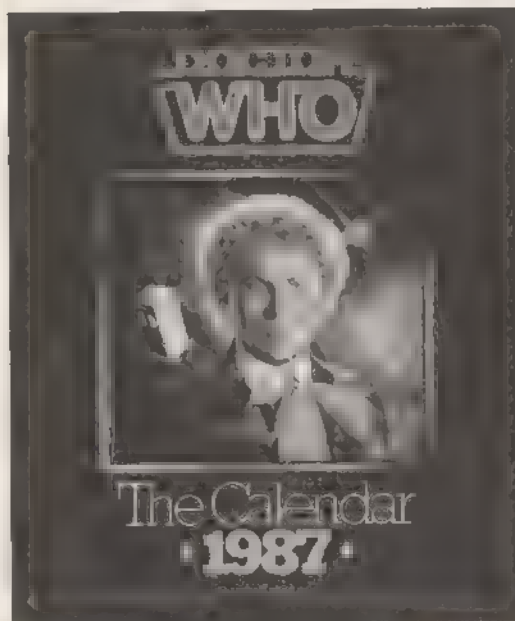
Boucher, however, accepted and soon found himself plunged into exactly the same problems encountered in making the show: "I learnt very, very quickly and my experience on *Doctor Who* was invaluable in dealing with *Blake's Seven*. It taught me the basic groundwork for which the whole process of script-editing works and led me indirectly on to the job I'm doing today."

After *Blake's Seven* (which he killed off, explaining, "It seemed the only realistic way to end the show"), Boucher went on to script-edit a season of *Juliet Bravo*, followed by two seasons of *Shoestring*. Of this show, Boucher says, "I think we should have recast and continued when Trevor Eve quit but I can see why we didn't in the end."

The reason came in *Shoestring's* replacement *Bergerac*, on which Boucher also worked. He is also responsible for a six-part thriller series broadcast on Radio Four and entitled *A Walk In The Dark*. ♦

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ARCHIVES



EPISODE ONE

The atmosphere in the crowded music hall is one of general merry-making. The act of the magician Li H'Sen Chang is obviously popular with the punters, their applause ringing through the building. After the conclusion of his act, the Oriental, together with his sinister-looking dummy, 'Mr Sin', makes his way towards his dressing-room, only to be accosted by the colourful theatre manager, Mr Jago. Jago is full of praise for his star performer, but his effusions are answered, not by Chang, but by the seemingly inert form of Mr Sin. Jago confesses he is astounded at the life-like quality of the dummy, suggesting it must be operated by wires, but that, however it is achieved, the illusion of the artiste will remain a safe secret with him.

At this point, a cab driver calling himself Buller barges backstage, and assuring Jago that his quarrel is with Chang and not him, proceeds to relate how his wife Emma disappeared here the night before. Despite Jago's offer to have the man ejected, Chang agrees to see him and hear his complaint – in the privacy of his dressing-room. Somewhat mollified by the Chinaman's hypnotic gaze, Buller follows Chang, Jago remarking how courteous the Oriental is.

Chang listens impassively to Buller, who tells him that ever since his wife appeared in the Oriental's stage act the week before, she had been acting strangely, and that, the night she disappeared, she had returned to the

The Talons

theatre via the stage door. Chang denies all knowledge of the woman, and Buller leaves, furiously determining to take up his case with the police. When he has gone, Chang looks at Mr Sin, and the 'puppet' turns its head in return, its face a grotesque mask of satisfaction.

Outside, night has covered London in a thick blanket of fog. In a small cobbled street near the Thames, the TARDIS materialises and the Doctor and Leela emerge, both suitably attired for the era. Leela protests that she feels ridiculous in the period clothing and, hearing a kind of deep roar, suggests some kind of swamp creature is nearby. The Doctor, however, tells her that this is a boat and that it means they must be near to where he wants to go. Seeing a poster on a dank wall, advertising Chang's act, the Time Lord announces to his doubtful companion that he can show her how her ancestors enjoyed themselves. They disappear into the fog.

Jago is watching satisfied in the wings of the theatre – it is almost time for curtain up. His satisfaction is shortlived, though, as Casey, his doorman, rushes towards him with a tale of having seen another phantom in the cellars. Jago says that as Casey claims not to have been drinking, it's time he started, offering him a swig from a hip flask before sending him to ring the curtain bell. As the man departs, Jago looks worried – rumours of ghosts could damage trade badly.

Out in the cold, dark streets, Buller is heading for the police. As he walks down a narrow street, something jumps down in front of him. It is the odious little dummy, Mr Sin – but this time it is on its own, and wielding a savage-looking knife.

Not far off, the Doctor is telling Leela that the tribe who live here are called Cockneys. At this, a scream rends the air. The Doctor rushes off, closely followed by Leela, who recognises the sound of death.

Arriving at the scene of Buller's murder, they see four black-clothed Chinamen dragging the young man's body away. A fight ensues, during which Leela captures one of the men, and the Doctor notices blood by the rim of a man-hole cover. The police appear, and ask the Doctor, Leela and her captive to come to the local station.

At the theatre, Chang's spectacular

stage act is in full flow, with a sarcastic running commentary from Mr Sin. Tiring of the dummy's words, Chang places it on a chair and draws a sword, which brings protestations from the revolting mannikin. As the act continues, blood begins to seep from the silent Sin onto the floor beneath its chair.

At the station, the Doctor and Leela are getting nowhere with the bureaucratic sergeant. Leela demands the unco-operative Chinese be put to the torture! Whistles are heard outside, which the sergeant thinks must mean that another 'floater' has been discovered in the river. This is indeed the case – another mangled corpse has been washed ashore.

Meanwhile, Chang has arrived, ostensibly to translate for the police, but in fact, he surreptitiously slips the Chinaman a black pill, which he obediently swallows. In seconds he is dead. A mark on his arm reveals he came from the Tong of the Black Scorpion, one of the most dangerous criminal organisations in the world. Authoritatively, the Doctor orders a post mortem.

Jago and Casey are finishing for the night. Nine girls have now vanished – all in this area. Casey is sent to turn off the gallery lights, while Jago takes a look at Mr Sin, trying to prove that the creature is just a dummy after all. All the same, there is blood on the dummy's sleeve.

Casey returns and his employer announces that they will investigate the so-called ghost in the cellar after having a drink. The Doctor and Leela go off to the mortuary, the Time Lord explaining that the Tong of the Black Scorpion are fanatical followers of a god called Weng-Chiang, who was supposed to kill people with poisonous fumes from his mouth and a great light from his eyes. They are unaware that they are being followed by one of the Chinese, and they arrive at the mortuary to hear the pathologist, Professor Litefoot's opinion of the 'floater's' death.

He was badly mauled, but was actually killed with a knife blow to the heart. The Doctor points out that his wounds are consistent with those made by rodents, and finding hugely enlarged rat's hairs on the man's body, he also recalls that Weng-Chiang was supposed to have the power to make things larger.

The Doctor leaves Leela at the

of Weng-Chiang

mortuary. Outside, he comes close to being killed by the Chinese assassin, but Leela has fortunately ignored the Doctor's orders and followed, killing the Tong man with a Janis thorn. The disapproving Doctor leads the way into the sewers from the manhole cover. Inside all is dripping, grimy and foul. Rats scurry ... away from something. Hearing a rumbling, roaring sound, the Doctor and Leela look up to see a giant rat launch itself at them from the shadows.

EPISODE TWO

The Doctor and Leela run, hurling themselves up the ladder and out to safety. They return to the police station to get a plan of the sewers, which the sergeant does not possess. He does tell them, however, that Professor Litefoot has left a message asking for them to return to the mortuary, as another body, of a Chinese, has been found.

Back in the theatre cellars, Jago and Casey find nothing. Casey goes home, while Jago locks up. Turning from the stage door, he finds Chang looming there. The magician asks the somewhat surprised Jago to step into his dressing-room. There, Chang hypnotises the theatre manager into forgetting all he knows of the murdered cab driver Buller, and sends him to wake up in his office. This done, the Oriental makes his way into the cellar, and through a concealed entrance into a chamber below that.

Here he is greeted with an awesome sight – the black-clad, masked and cloaked figure of Weng-Chiang. Chang's master says he is dying, and that the search for the Time Cabinet must be intensified. He demands another girl, in spite of Chang's worries that the danger of discovery increases with each victim. The latter also reports his suspicions about the Doctor, whose mind he found hard to read, and his female companion, but adds that they are to be destroyed. The menacing couple leave, to be driven off in a black hansom cab.

At the mortuary, the corpse has been identified as Buller, and his connection with the Palace Theatre established. Litefoot offers the Doctor and Leela some supper, after wondering at the girl's primitive curiosity. The Doctor accepts, but says that he will follow on later, after visiting the theatre.





EPISODE THREE

Leela tenses and backs off as the dummy continues to advance. In the corridor, Chang awaits Sin, holding Litefoot's revolver, with the Professor sprawled at his feet. The Doctor arrives at this moment, Chang raises his gun to fire at the Time Lord's approaching form, only missing because the Doctor is distracted by Leela's spectacular escape from Sin – diving through the drawing-room window, after her own knife had had no effect on the dummy. The Doctor runs over to Leela and both take cover in the bushes as another shot rings out.

Leaving Leela, the Doctor goes off to enter the house from the back. Chang and Mr Sin, on the other hand, make a hurried exit from the front door and into a waiting carriage, which speeds off. Leela, however, on instinct, has jumped onto the back and disappears with it. Consequently, when the Doctor returns, there is only a very groggy Litefoot for company! The Doctor wonders what it was that the Chinese wanted to steal, and quickly discovers the ornate Time Cabinet. Litefoot says he has never been able to open it and that it is not of fused molecules as the Doctor thinks, but lacquered bronze. The Doctor realises the connection with Weng-Chiang and announces that as soon as it is light, they must try to find Leela.

The latter watches in hiding as Chang makes his way into the chamber beneath the theatre's cellar. There, Weng-Chiang is in no mood to hear of failure, telling Chang of his near detection by the Doctor. The other method of entry into the chamber – via the sewers – is guarded by giant rats, made large through specially impregnated hunks of meat. Chiang sends Chang off to fetch him the promised girls, and Leela follows the subservient Oriental out of the cellar.

In Litefoot's house it is morning, and the Professor appears in his drawing-room to find the Doctor working out a route to their opponent via the sewers. Borrowing a gun, the Doctor asks Litefoot to hire a boat, in which they can make their hazardous assault.

Leela has followed Chang, who, having hypnotised a suitable young woman, returns to his dressing-room. He orders her to wait there and goes out into the corridor. Pausing a moment, he hears the sound of a girl's laughter coming from the stage. He follows it, allowing Leela the chance to slip into the dressing-room. Quickly taking in the woman's bewitched state, Leela looks into a cupboard and begins to think.

Chang accosts and hypnotises one of the theatre cleaners and returns with her to his dressing-room, where Leela has taken the other girl's place.

Chang ushers his two girls off, luckily not noticing that Leela has swapped places with his original victim, who is now hidden in the cupboard.

On the Thames, a boatman is guiding the Doctor and a sceptical Litefoot to the sewer entrance, while in the underground chamber Weng-Chiang grudgingly accepts his minion's offerings. Leaving Litefoot to wait in the boat, the Doctor disappears into the sewer tunnels. Chang having departed, his master now begins to attach the cleaner to a complex piece of machinery. While he is occupied, Leela wriggles out of her impractical dress and, seizing her moment, springs to attack Weng-Chiang.

She is too late to top his activation of the machinery, however, and the girl within is shrivelled to a husk, her life force draining away. Weng-Chiang reaches for a laser to deal with Leela, but she manages to escape into the sewers. The masked figure bangs a gong, summoning his giant rats into this area for feeding.

Hearing the approaching roar, Leela tries to escape, unaware that not far away the Doctor is trying to find his way towards the cellar hideout. Litefoot waits in the boat, while back at his house, now guarded by a policeman, a Chinese laundry van draws up. It delivers a wicker basket into the porch, something which gives the policeman no cause for concern. But then, he can't see the lid of the basket opening slightly...

Up in the theatre, Jago is astonished when Chang's original victim rushes out of the Oriental's dressing-room. Seeing Chang's face on a poster, the girl reacts with terror and rushes off. Jago tells Casey to remember this incident. Down below them, Chang's latest blunder has resulted in a final warning from his master, newly invigorated with the cleaner's life force. The giant rat has now picked up Leela's scent, and is stalking her. She falls down in one of the tunnels and the creature is virtually upon her...

EPISODE FOUR

At this crucial moment, the Doctor arrives and uses Litefoot's gun to kill the large rodent. Hearing another roar some way off, the Doctor tells Leela to explain as they leave. Up in the theatre, Jago is about to leave, when Chang appears and explains that Mr Sin will be indisposed from the forthcoming performance. Something about his star magician's manner alarms Jago, and he leaves the building.

In Litefoot's house, Leela tells her story and the Doctor explains about the distillation cabinet which drains life essence. He is deeply troubled by Weng-Chiang's as yet uncertain inten-

Arriving at the theatre, the Doctor introduces himself to Jago, who takes him for a hopeful performer. The Doctor, however, asks him about Buller. Immediately, Jago goes blank. Recognising the tell-tale signs of hypnosis, the Doctor reverses Chang's influence and finds out the truth from the confused theatre manager. He shows the Doctor a glove he found in the cellar, marked with Emma Buller's initials, and the Doctor immediately decides he'd like to take a look at the cellar.

In the streets of London, Chang's cab rattles along, the search for the Time Cabinet proving futile so far. Chang promises his weary master two new girls, who will restore his energy while the hunt continues.

In the cellar, the 'ghost' appears. The Doctor remains calm but as Jago turns to run, he trips and knocks himself out. Elsewhere, in Litefoot's house, the Professor takes Leela into his drawing room, where a cold supper greets them. Leela helps herself, using her hands and, loath to make his guest feel uncomfortable. Litefoot does the same.

Outside his house, Chang's cab has stopped, for it is here that their crystal pendant indicates the Time Cabinet to be. Chang, with Mr Sin on his arm, gets out of the carriage to fetch it. In the theatre, Jago has only just recovered to hear the Doctor's explanation that the 'ghost' was a hologram, when he spies a shadowy figure out on the stage. The Doctor pursues the figure up through the back of the stage and into the perilous heights of the gods, only just avoiding a very nasty fall. In spite of Jago's attempts to help, the shadowy figure escapes into the cellar. The Doctor now announces that he has a supper engagement.

In the house, Litefoot and Leela can hear rustling in the bushes. Detecting a Chinese, Litefoot goes out of the house to investigate, armed with a revolver. Leela stays in the drawing-room and hears him cheerfully announcing that all is well – until his voice is cut off in mid-sentence.

The door of the drawing-room opens and Mr Sin shuffles in, holding his knife and closing in on the startled Leela...



tions. Leela is given new clothes and the Doctor announces that they are going to the theatre after all – to see the great Li H'Sen Chang. Jago is watching preparations for the next performance, telling Casey that he hopes the Doctor will arrive soon. Overhearing these words, Chang slips into his dressing-room and begins to load a revolver.

The Doctor and Leela's cab arrives and the Time Lord warns his host to be vigilant, as the Cabinet is of the greatest importance to Weng-Chiang – another attempt to steal it might well be made. After they have left, Litefoot turns to go in and seeing the laundry basket on the porch, brings it into the hall, before settling in front of his drawing-room fire.

Jago and Casey watch as the Doctor ushers Leela into the royal box. Jago leaves to greet his fellow 'detective', ordering Casey to make sure the trap door in the cellar is in working order for Chang's act. Jago enters the Doctor's box on his knees, in order to be discreet, but is somewhat put out when the Doctor tells him they will be facing any danger there is entirely on their own. In the cellar, a frightened Casey finishes the preparation of the trap door, but is surprised by the appearance of Weng-Chiang's cloaked figure carrying a carpet bag. He turns to run, but in seconds the masked apparition is upon him.

On stage, the entertainment is in full flow. Jago announces Chang, who appears and quickly selects the Doctor to help him in his act. First of all he is required to select the ace of diamonds from a pack of cards, display it, return it to the centre of the pack and then allow Chang to shoot a 'magic' bullet through the centre of the diamonds card only.

This illusion achieved, the Doctor agrees to help Chang's act further and comes down to the stage. Here, Chang and his assistant have a box through which swords will be placed, supposedly through a volunteer within. In fact, the volunteer vanishes into the trap door below until the swords have been removed.

However, anticipating that Chang intends his demise, the Doctor shoves the magician's assistant inside the box instead. Chang is forced to give the signal to Casey below, requiring the operation of the trap door, but it is Weng-Chiang who hears it, and realises Chang's latest failed assassination. He operates the trap door and orders the terrified assistant to take the sacred objects from the chamber and to retrieve the cabinet. He will now deal with the incompetent 'great' magician.

When the box reappears on stage it contains the body of Casey. The Doctor quickly realises that the doorman died of fright. Chang is found in

the now empty chamber beneath the cellar, and he tells of his master's sickness and need for the cabinet, before making his escape into the rat-infested sewers. Chang virtually runs straight into one of the vast creatures.

The Doctor explains that Weng-Chiang is deformed as a result of his time experiments and that the more external life essence he absorbs, the worse the deformity becomes. Back at Litefoot's house, Tong men converge on the building, killing the policeman. Inside the hall, Mr Sin appears from the basket, knife in hand. The Doctor and Leela pull up in a cab and discover the body of the policeman. Once inside, they find an unconscious Litefoot, and the cabinet missing. At this very moment, the cabinet is fastened to Weng-Chiang's carriage, and within, he and Mr Sin cackle with triumph, as they rattle off at top speed.

EPISODE FIVE

Litefoot explains how he was overcome to the Doctor and Leela. The Doctor has now managed to place Weng-Chiang and Mr Sin in context, following their encounter with Chang. He explains that Mr Sin is actually the Peking Homunculus, dating from the year 5000. It is a small computer, with the cerebral cortex of a pig, and was given to an important ambassador as ►



◀ a gift. It massacred the ambassador's family and caused the start of World War Six, and although it needs a human operator, it hates humanity and delights in devastation.

The Doctor adds that time technology of Weng-Chiang's period was deeply flawed, and that wherever he is, playing around with the Time Cabinet will probably result in most of London being blown up. The name on the side of the laundry basket is an East End address, and the Doctor and Leela depart in search of it, in spite of Litefoot's protestations.

In the headquarters of the Tong, Weng-Chiang has established himself, but has discovered his servant has failed to bring the carpet bag, without whose contents he cannot begin his work. The servant is forced to kill himself in front of the other Tong men, the whole scene being watched over by Mr Sin, sitting on his own throne, next to a huge dragon idol at the end of the room. Weng-Chiang orders the bag to be brought to him.

In the theatre, Jago is inspecting the cellar when he finds the discarded carpet bag, which is just as well as seconds later, a hand appears over the edge of the trap door leading into Weng-Chiang's former chamber. Meanwhile, Litefoot is busying himself with tidying his house, when the front door registers someone knocking. Arming himself with a heavy stick, just in case, he comes face to face with Jago and the carpet bag. Litefoot hears his story, and suggests they return to watch the theatre, as whoever owns this bag will return for it. Jago isn't keen on this, but rather than lose face, dutifully writes a note for the Doctor and departs with his new friend.

The Doctor and Leela have broken into the laundry which houses the Tong, noting the smell of opium in the air. The place obviously being deserted, the Doctor wonders where Weng-Chiang is now. At this a voice says, "The House of the Dragon." The voice belongs to Chang, sitting slumped in a corner. He survived his ordeal with the rat only because he was 'stored' for later consumption, and because his hatred for his one-time god gave him the will to return in

an effort to seek revenge.

However, finding no-one, Chang had to give into his injuries, and his public humiliation. He dies, warning the Doctor to beware the Eye of the Dragon.

Weng-Chiang is furious that the bag has gone, but he spies the watching Jago and Litefoot out of a window and quickly realises that they must have followed the Tong back here, because they were expecting them to return to the theatre. He orders them to be brought before him alive, as they must have the bag within which lies the Time Cabinet's key.

Quickly apprehended by the Tong men, the colourful duo are thrown before Weng-Chiang. Defiance proves useless, and they are forced to tell the masked maniac the location of the bag. He orders them to be placed with the other prisoners while his carriage is prepared, as there is work to do. The Doctor and Leela have returned to Litefoot's house, found the note and worked out what must have happened, including the likelihood that the Tong will return for the bag. Leela begins to sharpen a knife in readiness.

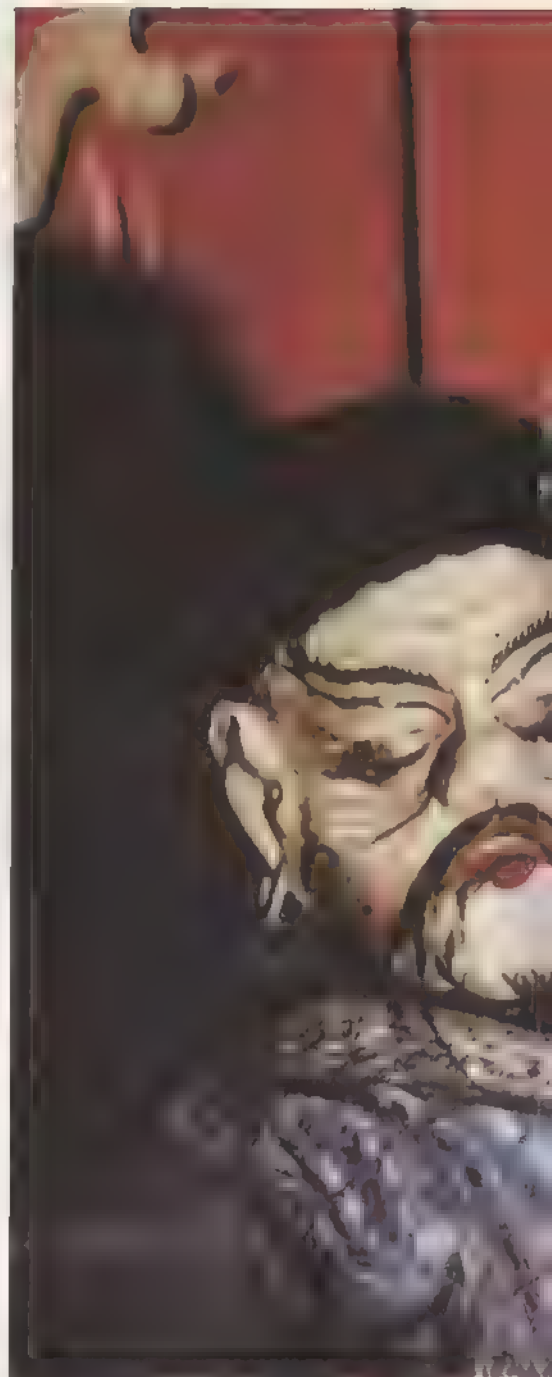
Litefoot and Jago are imprisoned with two unconscious women, and try to escape via a capacious dumb waiter. Unfortunately, they only manage to winch themselves up into the chamber containing the Dragon idol, and back into captivity once more.

At Litefoot's house, the Doctor leaves the drawing-room to look for whatever weapons he can find. Leela, with her back to the curtains, is alerted too late to stop the emerging Weng-Chiang from forcing a chloroformed pad over her mouth. However, she struggles hard and in the process knocks off his mask, revealing a hideously distorted face beneath.

EPISODE SIX

The Doctor returns to the drawing room to find it empty of Leela, but with Weng-Chiang standing by the window. Gesturing to the door, Weng-Chiang indicates the arrival of Mr Sin, with a group of the Tong men, one of whom is supporting the inert form of Leela. Weng-Chiang demands the return of the Time Key, and the Doctor makes a great show of looking for it in his pockets, finally offering his opponent a jelly baby instead.

Chiang orders Mr Sin to advance on Leela – she will be killed unless the Doctor produces the key. This he does, holding up the delicate crystal device. He begins to play with it, pointing out it would easily shatter into a thousand pieces. Before returning it, he insists on a journey to the House of the Dragon, where he knows two of his friends must be being held. He demands their freedom, together with



his own and Leela's, before he will return the key. Leela he adds, must be left here. This is agreed to, the by now conscious Leela indicating to the Doctor that she is all right. As the party leave, Leela gets up to follow them.

Together in their prison, Jago and Litefoot have become firm friends, and the braver Litefoot encourages the worried Jago as they hear noises of movement upstairs. The Doctor and party have arrived in the Dragon room, the Time Lord inspecting the distillation equipment dismissively, and failing to notice Mr Sin creeping into a small hatch set into the side of the huge dragon idol.

The Doctor notices its absence, but Weng-Chiang tells him that as he no longer needs the animated computer,



it has been dismissed, Chiang wonders at the Doctor's knowledge of the 51st Century, distracting his opponent's attention by starting a game of chess, to which the Doctor quickly responds

The Doctor tells him he was around at the time of conflict, and asks who Weng-Chiang really is. The masked killer explains that he is really called Magnus Greel, a name that the Doctor recalls as belonging to a dreaded war criminal of the future. So this man is the one known as the butcher of Brisbane, and not a Chinese god at all.

Greel insists that it is impossible that the Doctor knows of him, dismissing the millions of deaths he caused as those of enemies of the state. The Doctor has checkmated his oppo-

nent's chess game and declares that thousands died in Greel's crude time experiments to enable him to discover eternal life. Jago and Litefoot arrive, and the Doctor tells them to go and take the two girls below with them.

As they leave, Greel steps to one side and Mr Sin, established inside the head of the dragon idol, fires through the eyes, stunning the Doctor and enabling Greel to get the key back. Litefoot, Jago and the Doctor are hustled off. Leela meanwhile, has broken into the place, disposing of a guard, while in the dragon room, Mr Sin follows Greel's every movement with the sighting of the laser in the idol's head. The Doctor quickly recovers and with his friends' help, begins to wrench a gas pipe from the wall.

Greel is almost ready, but unknown to him, Leela has crept into the room and hidden behind a laboratory bench. As he goes to summon his Tong servants with a gong, she jumps at him, and he begs her to spare him, which allows time for the Tong men to arrive and overpower her. She is placed in the distillation unit, scorning him for his fear of death. Greel orders the other girls to be brought to him, too. The Doctor has set up a primitive gas bomb, and tells the revived girls to run from the house at the first opportunity.

The Tong men arrive and the Doctor sets off the explosion. As the girls escape in the resulting chaos, the Tong men flee and the Doctor speeds off, followed by Jago and Litefoot, pausing only to pick up a hatchet from one of the fallen guards

Arriving just as Greel is about to destroy Leela, the Doctor throws the hatchet at a power cable and wrecks the unit, freeing Leela

Everyone in the room ducks as Greel orders Mr Sin to spray the room. He orders the bench behind which the Doctor's party are hiding to be burnt away, the sounds attracting the remaining Tong men, who arrive only to be mown down by the now crazed Peking Homunculous.

Everything now seems to happen at once – Jago and the Doctor combine to distract Sin, while Leela reaches for a revolver. The demented Sin even fires at Greel now, as the latter tries to escape in his cabinet, which gives Leela the chance to destroy the deadly Eye of the Dragon with her revolver.

Greel and the Doctor struggle over the cabinet, a push sending the time criminal into the centre of the machinery. A small explosion and Magnus Greel is no more, crumbling to dust in seconds. Sin tries one more attack, but is overpowered and deactivated by the Doctor, who also destroys the Time Key, once and for all

Hearing the call of the muffin man, the Doctor agrees to treat his friends. A little later, Jago and Litefoot accompany the Doctor and Leela back to the TARDIS and say a fond farewell. Litefoot is astounded but Jago simply remarks that the police are wonderful, before leaving the spot with his newfound friend. The face of the once great magician Li H'Sen Chang looms impassively from a poster on a wall of this now deserted London street.



THE TALONS OF WENG-CHIANG starred **Tom Baker** as the Doctor and **Louise Jameson** as Leela, with guest stars **John Bennett** as Chang, **Michael Spice** as Greel, **Trevor Baxter** as Litefoot and **Christopher Benjamin** as Jago.

THE ORIGINS

The Talons of Weng-Chiang was one of the last great Gothic stories, but its genesis was frenetic to say the least, as Robert Holmes explained: "In the end, I enjoyed it very much, as it meant working with David Maloney again. He's one of my favourite directors, as he's so calm and unflappable, and with *The Talons of Weng-Chiang*, that was a commodity he needed in abundance, because a writer had let me down.

"I'd been on holiday in Germany with my wife and as we were heading for Italy, she burst an ulcer, collapsing with blood everywhere. I had just delivered *The Deadly Assassin* before going off, so I thought everything was well in hand. Because of my wife, I had to wait about sixteen days longer than expected. I came home to find the writer I'd got for the six-parter (Robert Banks Stewart) had taken a job with Thames. Since he wasn't available, I had to leap in and think of something.

"It was already late and I had to think of six parts, which was an added chore, as I don't like six-part stories. I wrote the first four and gave them to David, who was quite happy, and then spent about ten days at home thinking, 'What am I going to do with the last two parts?' In the end, I veered completely away from the original music hall set-up. Now, apart from the giant rat, I thought it worked terribly well."

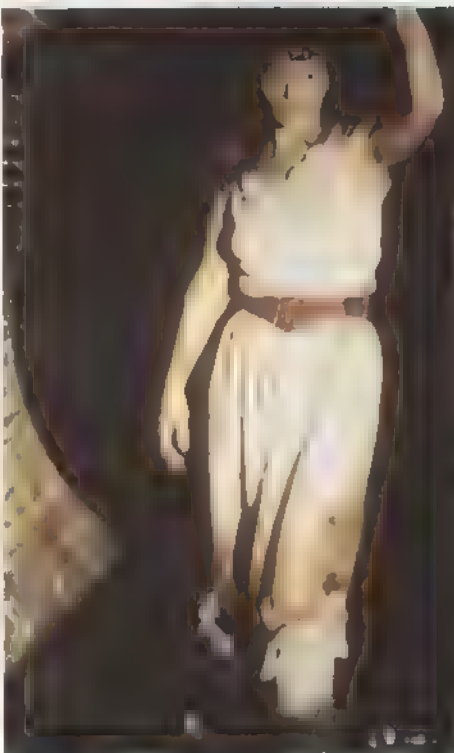
The script was first titled *The Talons of Greel* (before its final change) due to the way that Holmes developed the Greel character to fill out the last two episodes. This story was producer Philip Hinchcliffe's last for the programme and to this day, he cites it as being among the best. In production terms, there were quite a few problems involved. The designer, Roger Murray-Leach was exhausted by the range of demands that the story placed upon him, and the result was his request not to work on any more *Doctor Who* – a great shame, considering his talent.

THE FILMING

The director chosen was the prolific David Maloney, who, during this story's production, was appointed to produce the forthcoming *Blake's Seven*. He asked Robert Holmes to join him as script-editor, but Holmes felt drained by science-fiction and wanted to return to writing. He did suggest Chris Boucher, however, and it was Boucher who got the job.

Outside broadcast videotape was

fact file



used for some of the exteriors, and a large amount of location work was allotted to the show, including the rare and costly luxury of night filming, which Hinchcliffe sanctioned because of its relevance to the sub-Victorian atmosphere of the plot. The team used Northampton repertory theatre, as it still had its original Victorian flying area above the stage.

For the chase sequence here, some of the stunts utilised doubles for the actors involved, as did the scene with Leela crashing through Professor Litefoot's front window. Work was also done in and around a set of Victorian houses in Twickenham and Wapping.

The cast included veteran composer Dudley Simpson in a non-speaking cameo as episode one's orchestra conductor, as well as returning names like Christopher Benjamin, who had appeared in *Inferno*, as Jago, and John Bennett from *Invasion of the Dinosaurs* as the sinister Li Hsen Chang. For certain close-ups, Bennett was required to wear a set of special contact lenses to intensify the piercing blue electronic effect, used to indicate his powers of hypnosis. Michael

Spice, the voice of Morbius the season before, returned to play Magnus Greel, and had to submit to an uncomfortable make-up process for his heavily disfigured latex features.

THE CHARACTERS

Holmes described the characters he had conceived in these terms: "That kind of sub-Victorian era fascinated me. I was a great devotee of this myth of flickering candle and gaslight, horse-drawn carriages and the whole British Empire concept of behaviour. Of course, I knew it was all romantic nonsense, really. Those characters are seen in the rosy light of hindsight, when in actual fact they led repressed, ignorant and deprived lives. It's just the traditional image is a popular, enjoyable and enduring part of fiction – it's great fun to write those kinds of colourful characters and draw on influences like Sherlock Holmes, Jack the Ripper, the Phantom of the Opera and the Terror of the Tongs."

The creepy dummy, Mr Sin, was a reference to a similarly murderous dummy used in the classic 1945 horror film, *Dead of Night*. Holmes found a "particular pleasure in using the character of Leela to go against the conventions of the time – lovely scenes like the one where she demands that the police put a prisoner to the torture and where she eats a joint of meat with her hands, thus forcing the ever-polite Litefoot to do the same!"

While in production, parts of the filming were 'observed' by the documentary crew making *The Lively Arts – Whose Doctor Who* (covered elsewhere in this issue). It was also one of the last stories to cause a major stir from the National Viewers' and Listeners' Association, who found the explicit scenes of knife-throwing, the grotesque Mr Sin, and the scantily clad Victorian ladies a bit too much to stomach.

Indeed, actress Louise Jameson recalls of her costume: "I was assured that it would be all right to get it wet. However, on the take, my lovely Victorian underwear went completely transparent! They couldn't do a retake, so it was cut down a bit – but that's all! It didn't help that throughout the story I was suffering from glandular fever."

All in all, *The Talons of Weng-Chiang* was a marvellous conclusion to a highly successful season. Terrance Dicks novelised the script, which was a favourite of virtually all who worked on it.

◆ Richard Marson

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The Changing Face of GALLIFREY

Richard Marson traces the development of the Doctor's home planet and its society...

The Twenty-Third Season brought us the latest development in the saga of Gallifrey, the Doctor's home planet. Once a bastion of all the virtues: decency, non-interference and calm good judgement, it now seems to have degenerated into a sick society, displaying every possible malaise that any civilisation of long standing might cultivate.



In the beginning, perhaps, there was a suggestion that the Doctor and Susan's unnamed home planet was not a world of sweetness and light, for although we get fabulous descriptions of its environment, the very fact that Susan and her grandfather are exiles, on the run from it, seems to suggest something not quite right.

The first producer, Verity Lambert, really wanted to leave it at that. She explained: "I didn't consider investigating any further into the Doctor's background, precisely because of the series' overall title – *Doctor Who*? We gave hints, as a way of adding an aura, a sense of mystery, to this weird old man, but I do think that subsequent delving into a detailed culture from which the Doctor is supposed to have escaped was a misplaced idea.

"As soon as people know, as soon as the air of mystery is blown away, the Doctor becomes much more ordinary – domesticated, in fact. Going into the home planet set-up wasn't a storyline we'd ever have passed."

Although the dramatic merits of this argument are considerable, there are others to counter-balance it. The



The Lord President (Leonard Sachs), Hedin (Michael Gough) and The Fifth Doctor, Arc of Infinity.



longer the series ran, the more familiar the character of the Doctor was bound to become. One can't maintain an air of mystery over two decades of a programme and not seem to be suffering from a lack of imagination or daring.

CANCELLATION THREAT

The Doctor's home planet was brought into the series as a logical way of possibly concluding the show. It is very easy for us to forget how close *Doctor Who* came to fading from our screens, back in June 1969. The writers of *The War Games*, Terrance Dicks and Malcolm Hulke, received specific instructions from the head of department, via the producer Derrick Sherwin, that as the show might well be disappearing for good, the final Patrick Troughton adventure, a ten-parter, had to be open-ended. Dicks goes on:

"It's all very well being open-ended, but with ten episodes, the season, and Pat Troughton's reign all coming to an end, all of us thought that we had, as a basic requirement, to give the story something extra. Taking the Doctor back to his own planet for trial seemed in continuity terms, if

nothing else, to be the most logical way of bringing things to a conclusion.

"In a way, if the series had ended there, we would have brought it full circle. The decision to continue, on the other hand, didn't mean we hadn't given ourselves a way out. The Time Lords were to provide the basic reason for the programme's being based on Earth, and for the Doctor's latest regeneration."

Our first glimpse of the Time Lords was impressive. The planet, not named as Gallifrey until 1974's *The Time Warrior*, was an eye-catching world of surrealistic sets and huge vision screens. There was a bizarre room where the floor seemed to float, and the Time Lords themselves were given a simple uniform look deliberately designed to suggest a monastic order.

Great pains had been taken to rationalise these all-powerful beings, with the principal contributors to the debate including David Maloney, the serial's director, Terrance Dicks, Malcolm Hulke, Derrick Sherwin and the late Robert Holmes, who said he was in and out of the office at the time with his story, and so often found

himself drawn into discussions about this new twist.

All involved felt the Time Lords should be essentially benevolent, but realised there had to have been a reason for the Doctor's departure in the first place. Maloney continues: "And then we hit upon it - it was obvious. The Time Lords were a race of observers, rather grandiose, pompous and with a very self-conscious view of their so-called responsibilities. In other words, they were a boring bunch."

"There was every reason why the inquisitive and impulsive Doctor should want to break away from the stagnation of that kind of society. We all decided it should be rather like going back to a kind of advanced school, where everyone else wants to stay in the classroom theorising, while you want to get out and actually do things in practice."

INFLEXIBILITY

So, although the Time Lords were generically supposed to be benevolent, there was already an in-built element of cowardice in them. As the Second Doctor seeks to defend himself, he points out many of the evils and menaces in the universe which would have conquered and destroyed had he not become involved. The Time Lords' extremely weak answer to this is merely a reiteration of their inflexible, unbending policy of non-interference.

Within an episode this is contradicted by their verdict, which is to exile the Doctor to Earth. Here, they tell us, the Doctor will be able to help the planet in its forthcoming conflicts with alien invaders.

Incidentally, the fact that the High Council seems able to capture the Doctor but not the whole host of other renegades loose in the universe, would seem to point to a combination of irresponsible negligence and possible corruption. After all, the Rani, the Master, the Monk and others all pose a much more invidious threat to the safety and security of the universe than the Doctor.

The Master is particularly free from persecution by his own race, whereas, in *Arc of Infinity*, the Doctor is threatened with termination simply to prevent Omega from returning into the real world, a sure case of the Time Lords burying their heads in the sand. The termination of the Doctor, one would assume, would simply force Omega to turn his attentions to ►



The Changing Face of GALLIFREY

◀ another Time Lord, for the same purpose.

GALACTIC POLITICS

Omega, of course, was one of the best early examples of changing the face of Gallifreyan life from one of intellectual observation to Machiavellian galactic politics. Omega, the engineer who gave his 'brother' Time Lords the ability to time-travel, is sacrificed to the cause. His bitterness is understandable and makes for one of the most sympathetic and well-reasoned villains in the show – although there is precious little sympathy displayed by the Time Lord councils which have to deal with him.

During Jon Pertwee's tenure, the Time Lords' few on-screen appearances, while not actually condemning them, hardly serve to condone them either. In *Terror of the Autons*, Holmes deliberately dressed the visiting Time Lord as an Earth-bound bureaucrat, given that his task was to warn the Doctor of the presence of the Master, without actually offering him any practical help. This warning is accomplished in a light-hearted, unhelpful way.

Whenever the Time Lords experience problems on other planets, they simply pull the puppet strings and send the Doctor and his 'slave'

Borusa (Philip Latham), *The Five Doctors*.

TARDIS off to deal with it. It was as a result of these missions, in which the Time Lords would never dirty their own lily-white hands, that Robert Holmes claimed the whole roots of Gallifrey's subsequent degeneration were laid. He said:

"When I wrote *The Two Doctors*, it was no mistake that the Troughton Doctor knew he was being controlled by the Time Lords. The theory which myself, and others of us who worked on *Doctor Who*, began to conceive, was that the Time Lords were in dual control of the TARDIS all the time. The first trial was a mockery, a public relations exercise, because the Doctor had become involved too close to home and something had to be done about him. That's why he is almost half-hearted about attempting to escape, which normally he never was. He knew that they were in complete control and had been all along. To operate as sneakily as this, you would have to be corrupt, and that's what came later, when I was the script editor."

TURNING POINT

The key story that marked the real turning point for the show's representation of the Time Lords was the Tom Baker four-parter, *The Deadly Assassin*. This was devised in consultation between Philip Hinchcliffe, the producer, and Robert Holmes, who, as well as script editing, was to write this serial. He explained the

sources of the change in another interview conducted some time ago:

"I noticed that over the years, the Time Lords had produced quite a few galactic lunatics . . . Omega, Morbius, the Master. How did this square with the received notion that the Time Lords were a bunch of omnipotent do-gooders? Could it be that this notion had been put about by the Time Lords themselves? Remember Linx saying that Sontaran Intelligence considered the Time Lords 'lacked the moral fibre to withstand a determined assault'? Most damning of all, at the end of *The War Games*, did they not condemn the Doctor to exile for interfering in the affairs of other planets? And yet who had sent him on these missions? They had!

Obviously, the Time Lords were all hypocrites – or someone was running a 'dirty tricks department'. This dirty tricks department became the Celestial Intervention Agency, and much was made of the need for cover-ups in *The Deadly Assassin*. At the story's conclusion, the truth of matters is hushed up completely, a fabricated version of the story being produced for consumption by the general throng. The Doctor is disgusted by this, but Celestial politics, as on Earth, have a series of codes that at times have little to do with truth.

In a way, the degeneracy amongst the Time Lords was necessary to re-inforce the anti-establishment image of the Doctor. He could hardly exist as a kind of inter-galactic Robin Hood if his own people seemed right to condemn his activities.

CORRUPTION

Naturally, not all Time Lords are seen as degenerate, merely those with great power, returning us to the old adage that absolute power (for this is what the Time Lords often exercise) corrupts absolutely.

What is sad is that even those who started off on the side of right are corrupt – the most obvious example being Borusa, the Doctor's one-time mentor, who in *The Five Doctors* becomes a maniac seeking eternal life and eternal power.

In the same story, the existence of the callous Death Zone and the whole games concept casts doubt on Rassilon's integrity as the first and supposedly greatest of all the Time Lords. Terrance Dicks admits that in his story, he was simply carrying on the downward trends established by Robert Holmes

As a result, we can see that the pattern of developments on Gallifrey has been systematic and logical. The latest revelations in *The Trial of a Time Lord* have shown the inherent corruption, capable of spreading even to the Doctor.

This clever and highly emotive twist follows all the other Gallifreyan information we have been fed over the years without, in the abstract, seeming at all unlikely. Nobody's perfect, as they say, not even a Time Lord.

Perhaps this has something to do with regeneration. By the end of his, Borusa was mad, the Master has reached his thirteenth and is clearly unhinged, while in his sixth regeneration, the Doctor suffered such severe character instabilities that he tried to murder his companion. There is definitely another strand to the Time Lord plot developing here, and one which has been superbly highlighted by the introduction of the Valeyard storyline.

BAROQUE SPLENDOUR

The psychological changes on Gallifrey have been matched over the years by design and directional alterations. The spartan but impressive decor of *The War Games* had by *The Three Doctors*, evolved into a slightly more flamboyant affair, with brighter lighting (when it was working!) and technological advances, such as the banks of consoles.

The Deadly Assassin and subsequent stories have seen the more restrained elegance of the previous interpretations turn into excesses of baroque splendour; rich elegance and costumed finery that ill match the Time Lords' supposed goals of reserved, peaceful observation and quiet contemplation.

The clearest parallel is the declining pre-Reformation years of English Roman Catholicism, which swapped the meditative understatement of dark clothes and simple stone surroundings for the display and over-indulgence of early Renaissance fashion. The designers have played up to this element of decadence in the later Gallifrey stories, and the result is corrupt splendour. In *The Invasion of Time*, the Doctor, as President, asks for a lead-lined room, and receives one of hideous ostentation.

On the directorial front, the pattern has been echoed. Once, the desired effect was solemn and ceremonious. Now, the latter has taken over and the whole effect is rather like the BBC's

much vaunted *Borgias* – splendid and full of pomp and display on the surface, but rotten as a maggot-ridden apple underneath.

David Maloney again: "In *The Deadly Assassin* we were returning to the Time Lords whom I had first directed in *The War Games*. Bob Holmes had changed the original attitude to them completely and this change of approach was carefully discussed with me.

"Then, when it came to the rehearsals, I made sure that we gave it a veneer of political intrigue and conspiracy behind closed doors, which was completely in contrast to the strictly observed formality of the first Time Lord story."

Informality certainly seemed the order of the day in *Arc of Infinity* – at least in *The Deadly Assassin* and *The Invasion of Time* there was still an element of everyone knowing their place and conducting their business accordingly (noticeable in everyone's attitude to Runcible the Fatuos for instance).

By the broadcast of the Peter Davison story, we see comfortable citizens milling around chatting, as the Doctor's dreadful plight continues, in no doubt hushed-up circumstances. In this case, another old and trusted friend, Hedin, was the traitor – but was he corrupt, or was his championship of Omega's injustice far more pure than the Time Lords' own attitudes to their founding engineer?

LOGICAL DEVELOPMENT

The Trial of a Time Lord is only partly a return to the themes opened up in *The War Games* all those years before. It displays all the changes we have witnessed Gallifrey undergo over nearly two decades, and has inevitably changed the direction still further. This time the court seems much more of a 'kangaroo' affair.

In the end, the Doctor cannot be judged by his own race, any more than he can on other planets such as Argolis. His home planet is worse, in many respects, than other galactic dictatorships. This corruption has been the source of much exciting intrigue and adventure over the years and, happily, has been a logical and continuous process. Just imagine how impossible it would be to believe in the Doctor's special status if he really had come from a planet full of heroes!

THE GALLIFREY STORIES

- 1) *The War Games* – by Malcolm Hulke and Terrance Dicks.
- 2) *Colony In Space* – by Malcolm Hulke.
- 3) *The Three Doctors* – by Bob Baker, Dave Martin (from Terrance Dicks' storyline).
- 4) *The Deadly Assassin* – by Robert Holmes.
- 5) *The Invasion of Time* – by Anthony Read and Graham Williams.
- 6) *Arc of Infinity* – by Johnny Byrne.
- 7) *The Five Doctors* – by Terrance Dicks.
- 8) *The Trial of a Time Lord* – by Robert Holmes, Philip Martin, Pip and Jane Baker.

Gallifrey and its Time Lords have, of course, been mentioned in innumerable other Doctor Who stories, and its inhabitants renegades or otherwise, have played a key role in many adventures. In two instances, a Time Lord has been sent to assign the Doctor to his latest tasks, these being Terror of the Autons and Genesis of the Daleks.

With thanks to Carol Shooter for research help. ♦

The Deadly Assassin, turning point for the Time Lords.





A Tale of Two Time Lords

In July last year, Richard Marson went to meet two of the regular characters in the current *Doctor Who* season, Lynda Bellingham, who plays

wanted to act, it was always that from the word go. Unfortunately, my family weren't so thrilled about the idea and so I was made to stay on at school until I'd got my 'A' levels. When those were over, I still wanted to be an actress, so I got into the Central School of Speech and Drama and did three years there.

"Having thought I was going to be an instant film star, I left and went on to Frinton weekly rep! I did lots of theatre work in places like Crewe, Chester, Coventry and Oxford, learning my trade inside out. Then I got into telly, starting at the very beginning of afternoon TV.

"I spent a year in *General Hospital*, playing a fat nurse called Hilda Price - with padding, I hasten to add, and then I did various comedy series with people like Jimmy Tarbuck and Norman Wisdom. I found this rather typecast me as a funny lady, so I cut off my hair, with the theory that you can't be funny with short hair! This led on to series like *Funny Man* and *Mackenzie*. Then I went back into the theatre, as I had a little boy and the hours are better in the theatre, since you have the day to yourself. Over the last three years I've been in *Noises Off* at the Savoy, *Strippers* at the Phoenix and *Look, No Hans!*"

Michael Jayston recalled that he had started with a highly polished acting company: "I had the same desire as Lynda, but this Nottingham Company had some marvellous actors and it wasn't until I'd actually been in the business for about five or six years that I realised how excellent they were. I did a lot as an amateur and then, most unexpectedly, I won a scholarship to the Guildhall School of Music and Drama, where I did a couple of years.

"Then, like Lynda, I went into rep (at Salisbury) and I also did a lot of classical work at the Bristol Old Vic and the Royal Shakespeare Company. In early 1970, I did a play about the war poet Siegfried Sasson, called *Mad Jack*, and the film director Sam Spiegel saw it. He was just setting up the *Nicholas and Alexandra* movie and he called me in, although many big names had already tested for it.

"He was worried that I might not be able to age enough in the part, but luckily I'd just played Dickens for Thames TV, in which I had to age from twenty to about seventy.

Nicholas, on the other hand, was only forty-seven when he died. I think that's what swung it and landed me the part. There followed six months' filming abroad with a marvellous cast that included Tom Baker as Rasputin.

"That launched me on about three years' telly and film, including a *Thriller* for Brian Clements and series for the BBC like *Jane Eyre* and *Quiller*. Recently, I've been back in the theatre at the National with *Equus*, and doing long runs in *Private Lives* and *The Sound of Music*."

"You have to be especially disciplined in the theatre."

How did Lynda and Michael feel long theatre and television 'runs' compared to one another? Both must surely be extremely demanding. Lynda answered first: "Yes, but you have to be especially disciplined in the theatre, which is why it's good to go back every so often. An actor called Robert Flemyng, who was with me in *Noises Off*, said that physically it was more demanding than being in the army.

"Though you're only working at night, I find that after lunch your life tends to be geared to going into the theatre. This was all right before I had children, but now I need my sleep, because I have to be up by five. It's great going out to dinner after the show, and sleeping to one in the afternoon, but when other considerations enter your life you have to be more disciplined."

Michael agreed, adding: "I still can't get to sleep until about one, because for the last five years or so my life has been geared to the theatre.

"The studio situation employed in television is a different matter entirely. *Doctor Who* often uses the rehearse/record method, and this mode of filming, which relies on the availability of the recording machines, has often been used this year. Lynda and Michael both prefer this method, however, to the more traditional process of camera rehearsal followed in the evening by one long and frantic recording schedule, with very few breaks.

Lynda explained: "It's better to rehearse/record, because in *Doctor* ▶

Photo - Steve Cook

the important role of the Inquisitor, and Michael Jayston, who, as chief prosecutor of the Doctor, goes under the title of Valeyard.

Lynda and Michael began by describing how they started in show business. Lynda explained her obsession with acting from an early age: "I only ever



◀ *Who*, the whole situation is so technical. You've got so many things to think about that if you can rehearse it through once and then record it, it sets the old ball rolling and gets the adrenalin flowing. You have time to take a deep breath, think and then place your energies in the right place. Recording all in one go is very hectic, there's no time.

"The pressures of the stuff Michael and I have been involved with mean we haven't really been able to do it rehearse/record. We got

into the first studio and the set wasn't quite finished so we didn't start until seven that night, instead of two in the afternoon. That upset us a bit, and we had a knock-on effect where scenes had to be shifted into Ron Jones' session, as we weren't complete by the end of Nick Mallett's."

On the subject of the three directors who worked on the Twenty-Third Season, Michael said: "Rather like the four different writers, they're all on the ball with what they're doing, and there's necessarily been a strong element of continuity. It's pretty tricky for them having so many characters and so many technical situations going, but I haven't found any real differences between them."

Michael continued: "We're called in the studio from ten in the morning till ten at night, although if you haven't got so much to do then, it's from two in the afternoon. Outside rehearsals finish in the afternoon, though – there's a very comforting sign, as you come into this building, which says the premises have to be vacated by seven-thirty!"

Lynda Bellingham expressed a preference for acting in the theatre, because of the intensity in making television: "In the theatre, you're in control for two-and-a-half hours. Really, film and television aren't the medium for actors. There's nothing I can do, for instance, if they decide to cut me out. If they want to, they will. And what often happens is that I could be acting my little socks off in the corner and there'll be no camera on me. Now that doesn't bother me, but what's nice about the theatre is that it's all seen. Film is more immediate but TV is in between the two, the hardest thing being to keep the energy up. It really dissipates your input if you're kept waiting around for technical things, as inevitably you are."

"Actors all have different ways of dealing with it. I find if I keep chatting and having a rapport with the other actors, I'm still bubbly when it comes to the take. If I went and sat in my dressing room, I'd just nod off and lose touch. Other people prefer sitting in their dressing rooms, but either way, at the end of the day, believe me, you're tired."

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Michael came in at this point, saying: "It's sometimes draining, but Lynda's right that with all the best people you work with, you can have a laugh and a joke. I don't mean it turns into anarchy – obviously if you've got a great long speech to say, you want peace and quiet, but it's the difference between English and American actors. We take the part seriously but not ourselves. Keeping the jokes going means keeping the concentration going. Very occasionally, intellectual directors will get worried that you're laughing too much and then all your performance is off screen, because you're so worried about what you're doing. For instance, Colin Baker is a man with a tremendous sense of humour. If you're working his kind of schedule you need more jokes than ever."

"Colin's a great diplomat and he takes his responsibility very seriously."

Lynda agreed, and said: "In a part like *Doctor Who*, a lot of your own characteristics come to the fore. You can be a brilliant actor and a brilliant *Doctor Who*, but impossible to get on with. Colin's a great diplomat and he takes his responsibility very seriously, as it all does stem from him."

How had Lynda and Michael landed their roles in *The Trial of a Time Lord*? Lynda spoke first. "It was very funny. I have a close friend called Anita Graham, who also happens to be a close friend of John Nathan-Turner's. She decided to have her birthday party in my husband's restaurant and John was, of course, invited. We all made very merry and the next morning John rang my agent and said, 'I've just met Lynda Bellingham, and she seems quite jolly. Would she come and see me?'"

"So I went along, and John asked me if I'd mind reading for it, as his only reservation was that he was worried that I might not be severe enough for the Inquisitor. I gave him a little rendering and we went out, had a glass of wine, and he told me I'd got it that same afternoon."

"Now with no disrespect to John, who obviously had to see it for himself, this kind of typecasting is common – because people have

seen you in one role, they think you can't play old or blonde or whatever. Luckily, John didn't work like that."

"After I was cast," Lynda added on a more humorous note, "they had to find someone of suitable standing to play opposite me!"

"*Doctor Who* has a very good standard and a good atmosphere."

Michael Jayston says he was actually cast quite late in the day, going on to explain: "John had phoned my agent, broached the idea and sent me some scripts. I liked the idea of it, I'm particularly fond of courtroom scenes and as nearly all my stuff was in the courtroom, I said yes."

"But anyway", broke in Lynda, "It's *Doctor Who*, so say no more. It's great stuff."

Michael agreed: "Oh yes, it's an institution in a way, a bit like *Coronation Street*. A lot of good actors have been in it. Indeed, many are in this series. We've met them on studio days and overlapping at rehearsals, and they all love doing it."

Lynda added: "It also has a very good standard and it has a good atmosphere. Because the feeling is relaxed, it gives you the same attitude, everyone enjoys it and I think it shows on camera that people are having a good time and have a good rapport."

Had either actor found the jargon of the series hard to handle? "Quite hard," replied Lynda, "I have found it difficult learning some of the courtroom stuff. There are some definite mouthfuls! Whenever there's a logic behind it, you can usually hang on to the logic and for instance, make a logic up. If that's not possible or if it's jargon that doesn't mean anything normal or real to you, then it's a chore. Especially as, if you dry on those lines, they never come back so quickly."

Michael did point out, however, that, "There's no fantasy stuff in the courtroom scenes. It's important to concentrate on doing it as straight as possible for the believability angle, especially for the kids."

What about directions for the actors in the script, such as 'His voice fills with scorn'? Michael again: "I was only aware of that



once or twice, when it said things like, 'He roars'. The writers always put in those kind of directions which actors generally ignore, because you find the stress to be the wrong way around, or something. I've had to play up to it occasionally, because it's the end of an episode and the acting has to be climactic. You wouldn't say a line like that naturally, but it works as a dramatic peak at the end of a twenty-five minute episode."

"I've tried to play the Inquisitor as a woman who changes in mood and attitude."

How did Lynda interpret the character of the Inquisitor? "Well, she's one of those characters who hasn't been designed like an ordinary judge. To me, when I read her, I thought perhaps she might be older, but they've gone, maybe deliberately, against that. I've tried to play her as a woman who changes in mood and attitude. I mean, human values alternate and she is constantly hearing pieces of evidence that are at variance with other pieces of information. Because the Valeyard is very strong, she has to be kind of general about everything and, of course, she has to keep order."

"I've tried to think that maybe the Time Lords in the High Council look on her as something of a rarity, my fantasy being perhaps it's unusual for a woman to be in that kind of position. Her consciousness of being a woman means that she has to keep her end up and be more severe than she is. I like to think that the Valeyard is a threat to her in that he might be close to walking ►

◀ all over her authority and so sometimes she gets a bit itchy."

How did Lynda feel the Inquisitor reacts to the figure on trial, the Doctor? "I don't think she finds him irritating. I think she's curious about him. I think there's an area where she wants, in fact, to believe good things about him because of the very nature of what he is and what he represents."

"The Valeyard is determined to get the Doctor; it's an obsession that has completely taken him over."

Michael came in at this point to talk about his character's feelings towards the Doctor. "She's fair to the Doctor and wants to give him a chance, which the Valeyard finds highly obstructive. He's determined to get the Doctor, it's an obsession that has completely taken him over. And of course, he shares the Doctor's great intellectual capacity and ability to twist events. The two opposed are like equally proficient chess players, neither able to win until one resorts to dirty tricks."

"The Valeyard is going by the trial to get the Doctor legitimately executed, but if this doesn't work, it's not going to stop him. The reason for this becomes obvious at the end, but it certainly adds dimension to the character and is why he's so good at opposing the Doctor."

How much had Michael and Lynda known of the background to the Time Lords and Gallifrey? Lynda said, "We're fairly *au fait*," and Michael went on: "Oh yes, we are, but it's not actually necessary for the courtroom scenes, because they're totally out of context with the rest of it. We rehearse and record them out of context and then they're fitted in. We know what's happened in the scene before, so we won't be talking a lot of nonsense but it wouldn't really be necessary for us to know anything about it. I've learnt a bit as we went along, but it's really superfluous to my character."

Michael was, however, very aware of the massive following of the series. "It's quite amazing and I didn't realise that something like thirty-five per cent of the viewers are over sixteen, and have watched



Photo - Steve Cook

it for years. Funnily enough, apart from Hartnell, I've now known all the Doctors. I know Tom very well from our *Nicholas and Alexandra* days."

"I did have a few problems with my collar..."

What did both actors think of the elaborate costumes they were called upon to wear? Lynda began by saying: "I was a bit thrown, because I hadn't seen it the way the designer had seen it, which is fair enough. I mean, obviously when one comes into something that's been running as long as *Doctor Who*, you have to respect that they know much more about the overall aspects of it. In fact, I think it's quite common for actors not to see the overall aspects of things and now, all together in the courtroom with the Valeyard, the Time Lords and the Doctor, I think it looks fine."

"I did have a few problems with my collar. The first studio was difficult for me, because they hadn't successfully managed to make my collar stand up. They pinned it to my hat which was pinned to my head, so for the first few episodes, I'm a bit stiff. Then they found a way of holding it up without me having to support it."

Michael added: "I didn't really like my hat to begin with, but then I found that everyone else in the courtroom scenes wore those kinds of hat, so I felt more comfortable."

Michael went on location for the last story. Had he enjoyed the experience? "It's very funny doing night work, which we did in the potteries, but you get used to it. I hadn't done any for ages. We were

called for supper at six o'clock and then generally it was on until three in the morning. We got back to the hotel about three-thirty and then raided the night porter for a few drinks. We'd get up about one the next day."

"It seemed as if you'd had a proper night's sleep, apart from one night which was the last, when we all stayed up later, celebrating. Trying to get to sleep at five was odd, especially as we were all woken up three hours later by a lawn mower outside! It rained on the first day, which slightly messed us up, but on one day at Camber Sands it was so hot that everyone got sunburnt!"

With the interview drawing to a close and both Michael and Lynda required for the afternoon's final rehearsal we asked what both had lined up to follow *Doctor Who*. Lynda spoke first: "I'm doing a one-woman show at the King's Head, which is a new departure for me. And I'm making some more OXO commercials! But before that I'll be going on holiday to Italy for three weeks, where I shall drink a lot of wine and relax, as befits my first holiday in four years."

Had Lynda found her OXO advert fame at all annoying? "No, it's in the nature of this business – ridiculous! Sixteen years and all that but it doesn't really matter, as people get to know you. It's probably helped. And because they're such lovely commercials, it's more like sitcom and less like me standing in front of a camera waving a box of soap flakes. Either way, it's lovely when the general public are entertained by what you do – which sounds really 'yeucch' but it's true."

"By the way, I hope after *Doctor Who* to follow in Kate O'Mara's footsteps and make the Inquisitor turn into a kind of J.R. – I'm told Aaron Spelling is a great fan of the show!"

After adding that he'd be all too willing to do a soap, Michael concluded: "I might be doing a two-man show with Derek Jacobi. There's no money in it, it's just nice to do! After that, I don't know." ♦

Our thanks to both Michael Jayston and Lynda Bellingham for giving up their time and to John Nathan-Turner and Kate Eastal, who arranged the interview.

Continued from page 13.

Williams adds: "There was a stage when we considered having a different Romana in each of the six stories, but we decided this was too frivolous, even for a woman! Her regeneration scene was a parody of the way that Tom had come into the series, with him trying on all sorts of different images before settling for his familiar look."

Plans began to be laid for the season, with *The Creature From The Pit* scheduled to be recorded first. Williams very much wanted to include foreign filming in the season, and it was worked out that if achieved using only the most essential skeleton crew, it would be as cheap as filming at Ealing studios.

The story chosen for the location work was another David Fisher script, entitled *A Gamble With Time*. Following the popularity of his *Prisoner of Zenda* spoof the season before, the team asked Fisher to parody a different literary legend this time, namely the square-jawed hero *Bulldog Drummond*. Graham Williams: "The script that came in wouldn't have made a very good *Doctor Who*, while, on the other hand, it would have been superb *Bulldog Drummond*. Douglas and I went back to my house over a weekend to write a story, literally not sleeping.

"Every so often Douglas, who did most of the actual writing, would look up from the typewriter and say, 'Can we afford this?' or whatever and I'd say no, and so on. We had to do it that way as the script was late anyway and Michael Hayes had to have something to work on. It wasn't a very strong script but the actors worked hard at it in rehearsal and it got a lot better."

This rewriting became a trend of the time, with Julian Glover remembering Tom Baker "working like an absolute dog to make that story work." Baker's on-screen chemistry with co-star Lalla Ward was rapidly turning into a romantic situation, too, often the case on intense and long-running acting engagements. The team gelled and the style was more obviously comic than ever before (see feature).

The Creature From The Pit was a fine story let down by a dreadful monster. Christopher Barry: "It was appallingly difficult to realise. I don't know whether you laughed when you

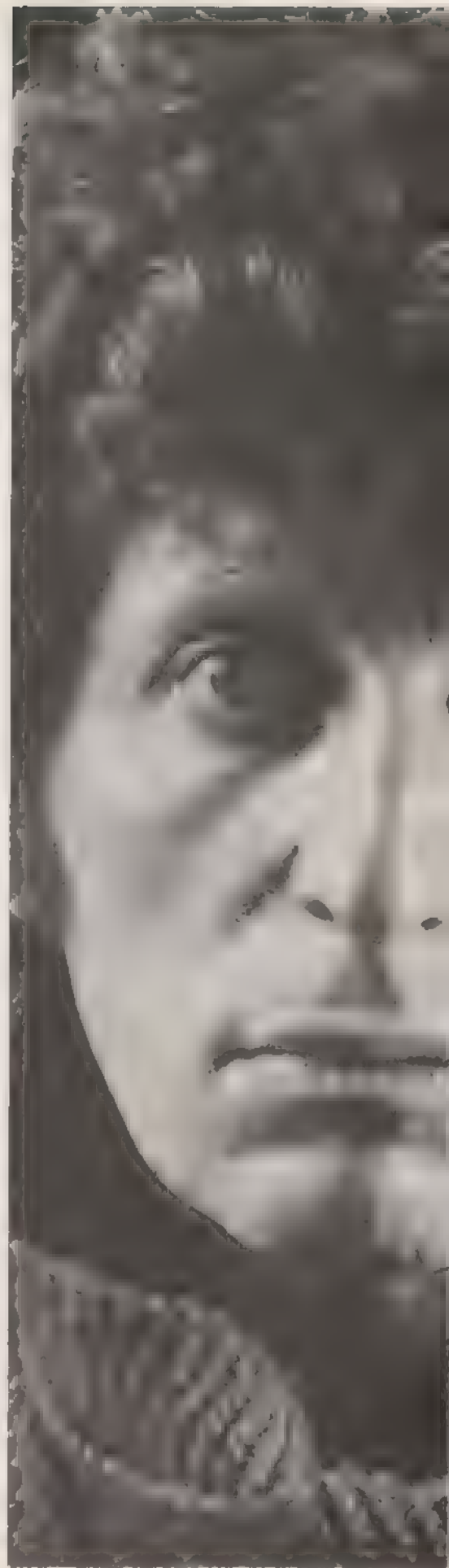
THE TOM BAKER YEARS

saw it — most people did, but the sad thing is, it wasn't meant to be funny. There were bits I quite liked — I liked the fight with all the laser beams zapping around the cavern and so on. The Wolf Weeds were good special effects and all the studio filming at Ealing was good. It's just that the monster didn't work."

Opening the season, but third in recording order, was Terry Nation's *Destiny of the Daleks*. This was an expensive number, what with location filming requiring pyrotechnics, specially built spacecraft and the Movellan costumes. It was Nation's idea to go back to the character of Davros, but as the original actor who had played the part, Michael Wisher, was working in Australia, the sequel featured actor David Gooderson instead. Naturally, however, it garnered a lot of publicity, some of it being geared to two of the cast, rising starlet Suzanne Danielle and Tim Barlow, as Tyssan, who suffered from acute hearing disabilities.

Following on from a *Target* story he had written about drugs, writer Bob Baker brought up this sensitive subject in the *Doctor Who* format for his well written *Nightmare of Eden*. Unfortunately, production problems made this rather less effective than it might have been, aside from some good space shots. The director, Alan Bromly, was not suited to the ruthless and unrelenting grind of *Doctor Who*'s production. He had been fairly traumatised by his last contact with the show in 1973, but thought that things would have moved on.

As it was, halfway through recording he had to resign, something which forced Graham Williams into the director's chair. Williams had by now had enough of the struggle and, saying that the pressure was beginning to be too much, resigned. He



WHOSE DOCTOR WHO

BBC-2 are often praised for their arts programmes, from *Civilisation* to *Arena*. In 1977, one of the foremost of BBC-2's arts offerings was the Melvyn Bragg series, *The Lively Arts*.

It was the executive producer of this series, Bill Morton, who first came up with the idea of mounting a *Doctor Who* documentary, to mark the programme's forthcoming fifteenth birthday.

Morton liaised with the show's production office and producer Philip Hinchcliffe offered *The Lively Arts* team all the help it needed: "I think the audience is fascinated by technical tricks and special effects, and I don't believe it diminishes the effect of the programme to let out trade secrets, so I was quite happy to be involved with the programme."

Doctor Who, apart from being a British institution, was very 'current' as well, an added attraction for the documentary makers. Ratings were at their highest ever, and the violence debate was still in full swing.

Not keen to present simply a retrospective point of view, producer Tony Cash took his crew out to film reactions to and opinions of the programme in certain select areas. A

group of children from Smallwood Junior School in Tooting, London were filmed talking about what they thought of the series, one little girl explaining that she liked Leela because she didn't scream like Sarah, backing up Philip Hinchcliffe's assertion in the same programme that it was about time the girls had a heroine of their own.

The children were quick to relate what they thought to be the most frightening *Doctor Who* they'd seen; the older ones remembering the Autons, the younger ones still quaking in the memory of crawling hands (*The Hand of Fear*), malevolent vegetable men (*The Seeds of Doom*), and towering mummies (*Pyramids of Mars*). Propounding the BBC view that *Doctor Who* didn't harm children was educational psychologist John Miller.

Also filmed were a group of university students, representing the viewers who had grown up with the series, some of them turning into ardent fans. A hospital was also the scene for faithful adult viewers to express their opinions about the show's longevity, issues of sexism and which Doctor was the best. Parts of the production of *The Talons of Weng-Chiang*, which finished the night before the documentary was screened, were shown to represent *Doctor Who* of the

present.

We saw rehearsals, actor Michael Spice in make-up, even part of the studio recording. Producer Philip Hinchcliffe was interviewed, as was Tom Baker, who gave a kind of guide to his Time Lord predecessors and said why he thought nobody could fail in the role.

We saw sound effects man Dick Mills at work, composer Dudley Simpson going over the music and preparations for the giant rat sequence, involving visual effects man Michaeljohn Harris. A story conference involving Robert Holmes, Terrance Dicks and Graham Williams was staged, although this was a mock-up for the cameras. Dicks recalls: "They asked us to chat realistically about a story, so we just made it up as we went along."

Researchers Ben Shepherd and Bridget Cave went into the BBC's Archives for the part of the programme that most people really tuned in to see – the old clips. Each Doctor was well represented, including a clip from the *Galaxy Four* story that then survived intact, but has since been destroyed, and most of the Pertwee selections were on black and white film.

WHOSE DOCTOR WHO – CREDITS

Introduced by Melvyn Bragg,
Consultant – Terrance Dicks,

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◀ cited a typical example of the strain of working on the show: "The first and last time I ever took a holiday on the show was for about four days on *The Power of Krill*. The problems on that forced me to get back as soon as possible. In the end, I had to leave because I'd literally done all I could."

To ease the burden, Williams had, in his final year, offered Production Unit Manager John Nathan-Turner the job of Associate Producer, but internal difficulties prevented Nathan-Turner from taking up this offer. He hadn't been forgotten by the management, however, and he was asked to replace Williams as producer towards the end of 1979.

Sadly, Williams and Adams, who was also departing through weariness, were not to go out on the planned high note. The recording of the whole season had fallen behind schedule because of internal BBC disputes, one of which developed into a full scale strike just as the final six-parter, *Shada*, entered production. The season was never to be completed, ending lamely with the sub-standard but seasonal jollities of *The Horns of Nimon*. Williams again: "The *Horns of Nimon* was a very weak script, which is why we tried to bury it as number five in the season."

"Kenny McBain directed and I thought it was very clever to stylize the monsters and de-humanise them,

because the Nimons were just guys in drag, which was something we were always trying to steer clear of. That's why I never liked the Cybermen. We brought in a choreographer for the Nimons, which was a brave idea, but it didn't work."

Shada was to have been another close collaboration between editor and producer: "At the time capital punishment was quite a raging controversy, what with the Yorkshire Ripper and the IRA, and we thought, 'What would the Time Lords do about capital punishment?' We decided that they would probably duck the issue, (although we originally thought they would lock them up forever and throw away the key, as you can do ▶

Executive Producer – Bill Morton, Producer – Tony Cash, Researchers – Ben Shepherd, Bridget Cave.

With appearances from: Tom Baker, Dick Mills, David Maloney, Philip Hinchcliffe, Dudley Simpson, Roger Murray-Leach, Michaeljohn Harris, Michael Spice, Deep Roy, Stuart Fell, Sue Box, Andrew Lazell, Graham Williams, John Bloomfield, Robert Holmes, Gerry Scott, Terrance Dicks.

Clips were shown from the following stories: *The Brain of Morbius*, *The Claws of Axos*, *The Dalek Invasion of Earth*, *The Daemons*, *The Face of Evil*, *Genesis of the Daleks*, *Galaxy Four*, *The Hand of Fear*, *The Invasion*, *The Krotons*, *The Mind Robber*, *The Monster of Peladon*, *Pyramids of Mars*, *Planet of the Spiders*, *Planet of the Daleks*, *Robot*, *The Seeds of Death*, *The Seeds of Doom*, *The Silurians*, *Spearhead From Space*, *The Space Museum*, *The Tribe of Gum*, *The Three Doctors*, *The Talons of Weng-Chiang*, *The Time Monster*, *Terror of the Autons*, *Terror of the Zygons*, *The Time Warrior*, *The Web Planet*.

First transmitted: Sunday April 3rd 1977 at 8.22pm on BBC-2. One hour. N.B. The programme was never repeated, although it won widespread press comment and critical interest, particularly concerning the aforementioned debate about violence in the show.



Meglos as the Doctor (Meglos)

WHO'S MOVIE

The idea of doing a *Doctor Who* feature film wasn't a new one in 1975. Peter Cushing had already starred in the two Milton Subotsky Dalek films about ten years before.

The new idea, one conceived by Tom Baker and Ian Marter during rehearsals, was however, rather different from the previous lightweight movies. Baker tended to contribute ideas and suggestions, while Marter was the man behind the typewriter. They interested the film maker James Hill in their idea, as well as Vincent Price, who was to play the villain of the film's title, *Doctor Who Meets Scratchman*, the alternative title to which was *Doctor Who And The Big Game*.

Hill actually tendered a screenplay from Marter's storyline and at one point about half a million pounds had been raised, on guarantee from the British Film Finance Corporation. Tom Baker goes on:

"The script was about scarecrows becoming animated when a fertilizer on Earth goes horribly wrong. The scarecrows were able to make other scarecrows and they go on the rampage, raiding stores and using their sticks as weapons. The Cybermen come into it, too; there

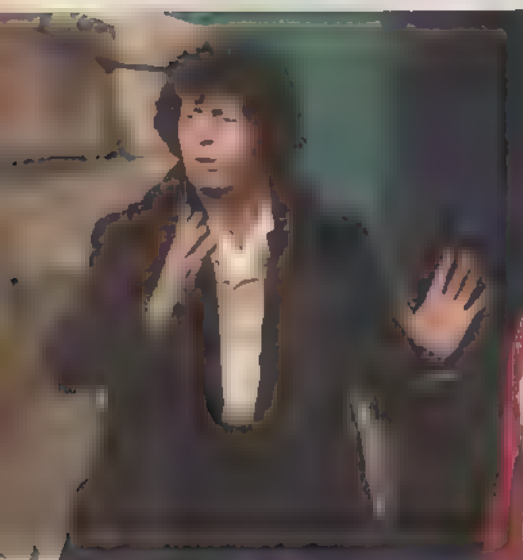
were wonderful scenes of the Cybermen coming out from the sea.

"The whole thing hinged on the fact that somewhere out in space was this creature called Scratchman, which is an old-world name for the Devil. He just wanted to make trouble. I remember the ending: we were going to turn the whole studio into a giant pinball table. The Doctor and his companions were stuck on this table and Scratchman was firing these balls at us. The balls disappeared down holes which were sort of gateways into other hells. It was a very violent film, but very funny too. The production office saw it and hated it, but I thought it was marvellous.

Elisabeth Sladen stayed on slightly longer than she had intended in case the film became a reality, but says she gave up hope of playing Sarah in the big screen version when she heard names like Susan George or Twiggy being mentioned.

The situation blew hot and cold throughout 1977 – at times it looked as if the budget had been raised, and then at the last minute something would go wrong.

Eventually, the idea had to be shelved, and the story lies still with its author Ian Marter. As for James Hill, he went on to work with another Doctor, Jon Pertwee, on the *Worzel Gummidge* series for ITV.



Warrior's Gate

THE BAKER YEARS

◀ with a Time Lord, but we thought that was too sadistic for words) and put them into deep sleep for eternity until they came up with the answer, because it would be morally stumping them as it was us. The difficulty was making the villains big enough and nasty enough to warrant capital punishment."

The new producer was also allowed an executive producer, Barry Letts. Together they interviewed and chose Christopher H. Bidmead as the new script-editor, while Nathan-Turner began to look around for ways of invigorating the show and bringing in new blood. The titles were revamped, as were the music and the Doctor's increasingly scruffy costumes.

New directors were engaged — Peter Moffatt from Nathan-Turner's work on *All Creatures Great and Small*, Lovett Bickford whom he'd worked with during *The Pallisers*, and Terence Dudley, who had produced fantasy shows like *Doomwatch* and *Survivors*.

Paul Joyce, the man behind *Warrior's Gate*, was a creative type, who had worked recently on *To Serve Them All My Days*. Unfortunately, he, like Alan Bromly before him, found the *Doctor Who* studio an unwieldy beast, and production manager Graeme Harper accomplished many of the shots. Peter Grimwade was also an old colleague of Nathan-Turner's, as well as having had extensive experience of *Doctor Who* before.

The new team threw out the comedy and began to return to genuine concepts of science-fiction. Bidmead rewrote much of the season's material, but was popular with authors for consulting and encouraging their creativity and not taking the screen credit from them.

The first story of the season, *The Leisure Hive*, was very expensive, but an essential way of keying in the new look. *Meglos*, which followed, experimented with new television technology. This was a season where the technical aspects of the show were at their height, and where direction was invigorating and imaginative. It was mutually decided that Lalla Ward would leave the cast, and be replaced



The White Guardian (Cyril Luckham)
The Ribos Operation

by a complex new companion called Adric, a name based on an anagram of the scientist Dirac.

Other developments were on the way, too. Sarah Sutton was cast late in the day as Nyssa, spotted as a character with potential. The show was changing fast, coming to terms with the Eighties in a longer than ever format — twenty-eight episodes, a long-desired mix of seven four-part stories.

All looked very bright for the programme — and then Tom Baker ►



The Ribos Operation — publicity shot

WHO'S BEST FRIEND

Ask any person in the street for their memories of the Tom Baker era of *Doctor Who* and the likelihood is they'll say something about K9, the Doctor's massively popular robot dog, which stayed by his side, in various forms, from *The Invisible Enemy* all the way through to *Warrior's* Gate, later winning its own spin-off show into the bargain.

K9 was a creation of the writing team Bob Baker and Dave Martin. Baker explains: "Dave always had a dog and the poor thing got run over. It was partly due to that that he suggested we should create a dog, and we thought up this idea of a mechanical one."

The result, Professor Marius' dog K9, was included in the duo's script for *The Invisible Enemy*. Soon after this had been delivered came a phone call from Robert Holmes, the programme's script-editor. He was very taken with the idea of a robot dog and suggested that it should join the Doctor in the TARDIS, something Baker and Martin were delighted about, as their original ending had featured K9 staying with the Professor.

Graham Williams asked visual effects designer Ian Scoones to come up with a prototype for the mechanical dog, together with the brief that it should look completely free from the 'there's a man inside' syndrome which beset so many monsters, and that it should be radio-controlled.

Scoones designed a huge, armoured dog on the lines of a Doberman Pincher, but Williams worried that people might still think there was a midget inside, operating the beast.

Tony Harding came up with the winning design for K9 and consequently the creature was built and arrived just on time at the studios. Unfortunately, that first year was to be the time of several teething problems for the Doctor's mechanical hound. Graham Williams: "We just hadn't tried

that complexity of radio control, either in the studio or on film. We thought that most of the problems would be on location, but in fact they were in the studio. The electronics would go haywire if he was inside a camera's cable loop, and this put a quite severe restriction on our directors."

"The whole idea of him was to have a popular companion who didn't have to be in every story—it was always too easy for K9 to do all the Doctor's work for him, so we had to think up ingenious ways of disabling it, like the wolf weeds and giving it laryngitis. Terry Nation wouldn't use it, because it was too much competition for the Daleks, and we didn't take it to Paris, because we needed to travel as light as we could."

The first K9 was written out at the end of *The Invasion of Time*, to allow for any possible modifications that could be made in between seasons to improve the thing technically.

Creatively speaking, K9 was a limitation for both actors and directors, most shots requiring the actor to kneel down so as to be on K9's level. Christopher Barry thought, "K9 was boring and threatened to undermine the Doctor's necessary ascendancy," but in actual fact careful scripting always meant that the robot dog was never quite ahead.

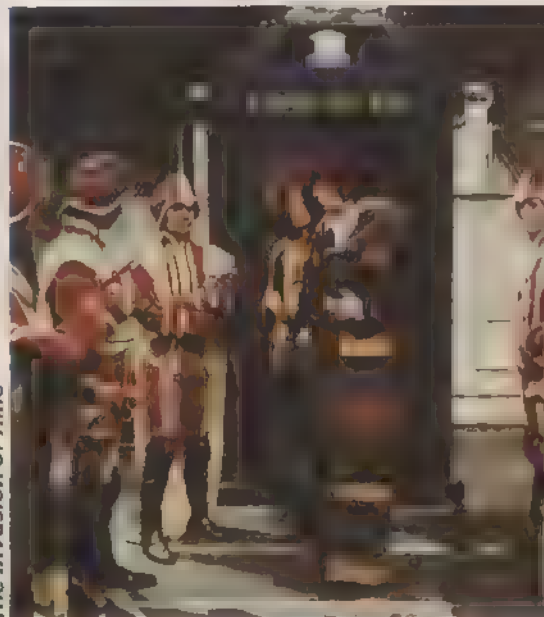
Predictably, the K9 phenomenon was seized upon by Fleet Street and the merchandisers, while the dog was extremely popular with the show's younger audience. When producer John Nathan-Turner announced that he was dropping the computer from the series, the howls of protest led to newspaper campaigns to prevent the dog's demise.

While they didn't work, K9 did return in its own special, *K9 and Company*, and then later for a fleeting glimpse in *The Five Doctors*. By then, K9 was as much a part of the series' legend as the Daleks and the TARDIS, and it will take a long time to forget such sights as the Doctor and his dog playing chess together!

The Creature From the Pit



The Invasion of Time



Publicity shot - Tom Baker and Terry Nation





NO LAUGHING MATTER

When Graham Williams took over as producer, his one specific brief was to remove the violence which had been so much an ingredient of the programme over the last three years.

Robert Holmes decided that this wasn't a happy development for the series, and it became another of the reasons for his departure.

Left to plan a season in about six weeks, Williams had to decide what to replace the Gothic style with. "There was definitely a void left, and the obvious thing to fill that void with was humour. That was naturally there in any case, in the form of Tom, and then later when Douglas (Camfield) was my script-editor.

"Our attitude was to look on the comedy as a means of heightening the drama, one of the oldest dramatic tricks in the book. I would brief our writers to be not quite as

violent as the last few seasons had been, and to do it their way. If there were still problems we could pull back a bit further. I do think this put quite a few of the older writers off, but then it was always good to try new names. The clowning around and the jokiness was very much in the Doctor's character – he was always quirky."

Christopher Barry adds: "At about this time Tom was wildly enjoying playing the part. There was a great difference in working with him on the first few stories and working with him on *The Creature From The Pit*. By then, I think he'd had to work with a lot of rather inexperienced directors, who weren't perhaps as able to control Tom's wilder excesses. Certainly, he had had a spate of weak scripts at that time, and the other directors tended to encourage this, 'let's rewrite in rehearsal' attitude, which inevitably meant more pranks."

Baker himself thought the humour could have been extended still further, suggest-

ing that he be given a fat companion who could never keep up, or a talking cabbage as a replacement for K9! He also thought, "that it would have been lovely to have done a story where I used pepper to make the villains sneeze their way over the edge of a cliff or something. That would have been much less boring than bringing out a laser gun."

The whole atmosphere of the series changed over the three Williams seasons. The new comic approach got a lot of stick from fans, and was not appreciated by many of the people who had worked on the show in previous years either, and yet, for all this critical backlash, viewers tended to like the input and Tom Baker's popularity and fame soared.

A lot of the comedy was geared towards the central characterisations; in the relationships between K9, the Doctor and Romana (both regenerations). This enabled a lot of witty sparring to go on in the TARDIS as the three 'brains' – two Time Lords and a brilliant computer – all strove to come out on top in the conversational wrangling about what was the best thing to do or the best place to go.

Things were only really an obvious mockery when guest actors who didn't understand the place of the comedy came in and hammed it up for the fun of it. Many thought that the show was just a light-hearted children's comedy show, there for a bit of a giggle. When John Nathan-Turner took over, he had quite a long haul to restore the dramatic credibility of the series among the acting profession.

Williams concludes: "I was made very well aware that most of the fans hated what we were doing with the show, but we were getting very good returns on it, by and large. And besides, what else was there to fill that all-important gap with? I always resisted very firmly anything I thought was taking the programme into parody. But the rest of the comedy was, I felt, quite legitimate."

THE BAKER YEARS

made his, by now, virtually annual offer to quit. Baker recalls that as each season went on, he would generally offer the producer his resignation before the end, "so as not to overstay my welcome. When John arrived, he obviously had lots of wonderful ideas and I thought I should make way, so that he wouldn't be held back and the programme wouldn't be held back, either."

Excited by the challenge of a new era and a new Doctor, Nathan-Turner and Bidmead were also sad to see Tom Baker leave. The producer enjoyed a social friendship with the star that hadn't been the case with his predecessors, with whom the relationship tended to end outside the studio.

During his last few months on the show, Tom Baker became very ill, losing weight drastically and even looking a bit gaunt on screen. However, this was fortunately only a temporary change and brighter times were looming for the departing star as he announced his forthcoming marriage to Lalla Ward.

Logopolis closed the seven-year reign of Tom Baker in spectacular, atmospheric style. It also introduced another new face for the future, Janet Fielding, who recalls: "I was terribly impressed with Tom, because although his thoughts were obviously on leaving, he remained tremendously hard-working and inventive throughout."

Logopolis was filmed over the wet December/January of 1980/81, with the regeneration scene taking several hours to tape.

John Nathan-Turner recalls: "I remember after the last recording, Tom quietly got changed and out of make-up and slipped out into the night. No big parties and lavish farewells. That's how he liked it."

For millions, Tom Baker will always be the Doctor. Arrogant, childlike, funny and serious, his portrayal was a masterwork of character acting. Baker opened up the vast overseas market for the series, and was tireless in his promotion and support of the show. His grip on the nation was exemplified by the news bulletins of Saturday March 21st, 1981, which carried as a leading item the news that the Fourth Doctor was unbelievably and finally no more. ♦

WHERE ARE THEY NOW?

Many talented technicians and actors worked on the Tom Baker era of *Doctor Who*. Some have sadly died in the last few years — Lennie Mayne, Douglas Camfield, Valentine Dyall and recently Robert Holmes, while others prosper. Barry Letts, the man who cast Baker, is back to directing, while Terrance Dicks who opened Baker's era, is now the producer of the Sunday classics serials.

Philip Hinchcliffe has moved to LWT, where he is producing a new drama series called *The Charmer*, while Graham Williams is busy writing but not producing. Chris Boucher is now kingpin of the scripts on the BBC's *Space Cops*, while Pennant Roberts has been working on the now defunct *Albion Market* for several months.

Christopher Bidmead is largely writing as a journalist these days, while Douglas Adams is working on various screenplays and a new book. One of the films might finally be his big screen *Hitch Hiker's Guide*. Anthony Read is setting up a big new family show at ITV, while still working on the BBC vet series *One by One*, and Norman Stewart is once again a production manager in the BBC drama department.

As for the actors — Ian Marter still appears occasionally on TV, although he is better known as the author of several *Doctor Who* novelisations and film tie-ins. Louise Jameson is appearing in *Bergerac*, while Lalla Ward, now separated from Tom Baker, has had a book published based on her own animal design knitting patterns, called *Beastly Knits*. Mary Tamm works mainly in the theatre and Lis Sladen was most recently in an episode of *Dempsey and Makepeace*, in between adding to her family. And the Doctor himself, Tom Baker, has worked solidly in theatre and on TV, most recently in the BBC's *Life and Loves of a She-Devil*.

Photos — Jorie Gracen



Mary Tamm

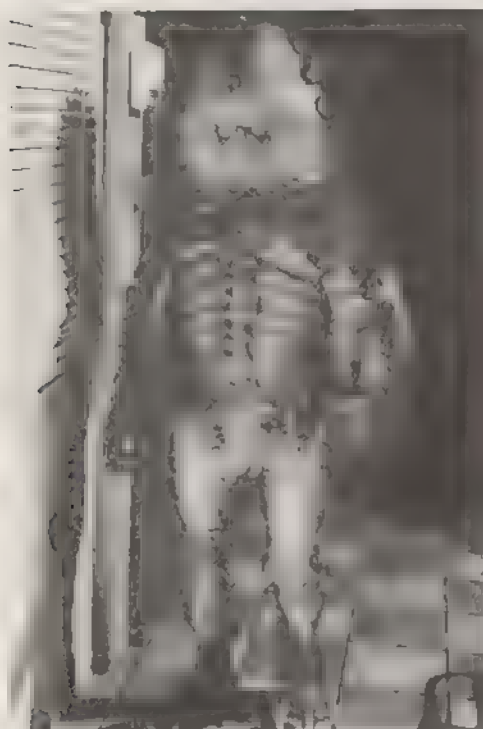


Tom Baker



Louise Jameson

◆ THE COMPLETE 4th D



Terror of The Zygons.



The Android Invasion.



The Talons of Weng-Chiang.

THE SEASONS

First Season 1974-75

Producers: **Barry Letts** (*Robot* only), **Philip Hinchcliffe**. Script Editor: **Robert Holmes**.

ROBOT by **Terrance Dicks**, Director: **Christopher Barry**, (Four Episodes, 28-12-74 to 18-1-75).

THE ARK IN SPACE by **Robert Holmes**, Director: **Rodney Bennett**, (Four Episodes, 25-1-75 to 15-2-75).

THE SCHIZOGEN EXPERIMENT by **Bob Baker, Dave Martin**, Director: **Rodney Bennett**, (Two Episodes, 22-2-75 to 1-3-75).

GENESIS OF THE DALEKS by **Terry Nation**, Director: **David Maloney**, (Six Episodes, 8-3-75 to 12-4-75).

REVENGE OF THE CYBERMEN by **Gerry Davis**, Director: **Michael E. Briant**, (Four Episodes, 19-4-75 to 10-5-75).

Second Season 1975-76

Producer: **Philip Hinchcliffe**, Script Editor: **Robert Holmes**

TERROR OF THE ZYGONS by **Robert Banks Stewart**, Director: **Douglas Camfield**, (Four Episodes, 30-8-75 to 20-9-75)

PLANET OF EVIL by **Louis Marks**, Director: **David Maloney**, (Four Episodes, 27-9-75 to 18-10-75).

PYRAMIDS OF MARS by **Stephen Harris**, Director: **Paddy Russell**, (Four Episodes, 25-10-75 to 15-11-75).

THE ANDROID INVASION by **Terry Nation**, Director: **Barry Letts**, (Four Episodes, 22-11-75 to 13-12-75).

THE BRAIN OF MORBIUS by **Robin Bland**, Director: **Christopher Barry**, (Four Episodes, 3-1-76 to 24-1-76).

THE SEEDS OF DOOM by **Robert Banks Stewart**, Director: **Douglas Camfield**, (Six Episodes, 31-1-76 to 6-3-76).

Third Season 1976-77

Producer: **Philip Hinchcliffe**, Script Editor: **Robert Holmes**.

THE MASQUE OF MANDRAGORA by **Louis Marks**, Director: **Rodney Bennett**, (Four Episodes, 4-9-76 to 25-9-76).

THE HAND OF FEAR by **Bob Baker, Dave Martin**, Director: **Lennie Mayne**, (Four Episodes, 2-10-76 to 23-10-76).

THE DEADLY ASSASSIN by **Robert Holmes**, Director: **David**

Maloney, (Four Episodes, 30-10-76 to 20-11-76).

THE FACE OF EVIL by **Chris Boucher**, Director: **Pennant Roberts**, (Four Episodes, 1-1-77 to 22-1-77).

THE ROBOTS OF DEATH by **Chris Boucher**, Director: **Michael E. Briant**, (Four Episodes, 29-1-77 to 19-2-77).

THE TALONS OF WENG-CHIANG by **Robert Holmes**, Director: **David Maloney**, (Six Episodes, 26-2-77 to 2-4-77).

Fourth Season 1977-78

Producer: **Graham Williams**, Script Editors: **Robert Holmes**, **Anthony Read** (From *Underworld* on).

HORROR OF FANG ROCK by **Terrance Dicks**, Director: **Paddy Russell**, (Four Episodes, 3-9-77 to 24-9-77).

THE INVISIBLE ENEMY by **Bob Baker, Dave Martin**, Director: **Derrick Goodwin**, (Four Episodes, 1-10-77 to 22-10-77).

IMAGE OF THE FENDAHL by **Chris Boucher**, Director: **George Spenton-Foster**, (Four Episodes, 29-10-77 to 19-11-77).

OCTOR EPISODE GUIDE



The Ribos Operation.



The Armageddon Factor.



Meglos.

THE SUNMAKERS by Robert Holmes, Director: Pennant Roberts, (Four Episodes, 26-11-77 to 17-12-77).

UNDERWORLD by Bob Baker, Dave Martin, Director: Norman Stewart, (Four Episodes, 7-1-78 to 28-1-78).

THE INVASION OF TIME by David Agnew, Director: Gerald Blake, (Six Episodes, 4-2-78 to 11-3-78).

Fifth Season 1978-79

Producer: Graham Williams, Script Editor: Anthony Read.

THE RIBOS OPERATION by Robert Holmes, Director: George Spenton-Foster, (Four Episodes, 2-9-78 to 23-9-78).

THE PIRATE PLANET by Douglas Adams, Director: Pennant Roberts, (Four Episodes, 30-9-78 to 21-10-78).

THE STONES OF BLOOD by David Fisher, Director: Darrol Blake, (Four Episodes, 28-10-78 to 18-11-78).

THE ANDROIDS OF TARA by David Fisher, Director: Michael Hayes, (Four Episodes, 25-11-78 to 16-12-78).

THE POWER OF KROLL by Robert Holmes, Director:

Norman Stewart, (Four Episodes, 23-12-78 to 13-1-79).

THE ARMAGEDDON FACTOR by Bob Baker, Dave Martin, Director: Michael Hayes, (Six Episodes, 20-1-79 to 24-2-79).

Sixth Season 1979-80

Producer: Graham Williams, Script Editor: Douglas Adams.

DESTINY OF THE DALEKS by Terry Nation, Director: Ken Grieve, (Four Episodes, 1-9-79 to 22-9-79).

CITY OF DEATH by David Agnew, Director: Michael Hayes, (Four Episodes, 29-9-79 to 20-10-79).

THE CREATURE FROM THE PIT by David Fisher, Director: Christopher Barry, (Four Episodes, 27-10-79 to 17-11-79).

NIGHTMARE OF EDEN by Bob Baker, Director: Alan Bromly, (Four Episodes, 24-11-79 to 15-12-79).

THE HORNS OF NIMON by Anthony Read, Director: Kenny McBain, (Four Episodes, 22-12-79 to 12-1-80).

SHADA by Douglas Adams, Director: Pennant Roberts, (Six Episodes — not completed, not broadcast).

Seventh Season 1980-81

Producer: John Nathan-Turner, Script Editor: Christopher H. Bidmead.

THE LEISURE HIVE by David Fisher, Director: Lovett Bickford, (Four Episodes, 30-8-80 to 20-9-80).

MEGLOS by John Flanagan, Andrew McCulloch, Director: Terence Dudley, (Four Episodes, 27-9-80 to 18-10-80).

FULL CIRCLE by Andrew Smith, Director: Peter Grimwade, (Four Episodes, 25-10-80 to 15-11-80).

STATE OF DECAY by Terrance Dicks, Director: Peter Moffatt, (Four Episodes, 22-11-80 to 13-12-80).

WARRIOR'S GATE by Steve Gallagher, Director: Paul Joyce, (Four Episodes, 3-1-81 to 24-1-81).

THE KEEPER OF TRAKEN by Johnny Byrne, Director: John Black, (Four Episodes, 31-1-81 to 21-2-81).

LOGOPOLIS by Christopher H. Bidmead, Director: Peter Grimwade, (Four Episodes, 28-2-81 to 21-3-81).

and **THE FIVE DOCTORS** (material from *Shada*), 25-11-83.

Of all the companions, Sarah Jane was one of those most profoundly changed by her travels with the TARDIS. She arrived on the scene as a go-getting feminist, a woman with the firm intention of letting every man in the place know that she had a very capable mind of her own. After all, she was a leading freelance journalist, employed most often by *Metropolitan* magazine on its investigative staff.

Unfortunately, her natural curiosity and Liverpudlian forwardness hardly equipped her to deal with the Doctor, still less with the Sontaran Linx and the not-so-merry England of the Middle Ages. From her first meeting with the Third Doctor right up until his death, Sarah remained true to her feminist principles – lecturing the down-trodden kitchen wench Meg in *The Time Warrior* and, at the other end of the social scale, the gentle and rather feeble Queen Peladon in *The Monster of Peladon*.

Sarah was also feminine, which was just as well as there can be little doubt that the Third Doctor was a chauvinist through and through. Virtually the first task he asked Sarah to perform was to make the tea! Sarah stuck with him because she was drawn to this charming, if egotistical alien and she was soon thoroughly caught up in the excitement and danger of life with the Doctor.

After about a year in the show, Sarah's image began to soften noticeably. While she always retained a lot of guts and a great deal of sarcasm towards the 'all mouth, no action' type of men (see *The Seeds of Doom*), she began to show a much more vulnerable side to her nature. This was probably a direct result of the change in her relationship with the Doctor. Patronising he might have been, but at least one could feel secure with the Third Doctor, who had his feet very much on the ground.

The Fourth Doctor was a different entity entirely – he was completely unpredictable, and while Sarah found this attitude invigorating and thrilling, it also meant she was a lot less certain of the safety of her travels. The Third Doctor was clearly heroic, but what was the Fourth Doctor? He was always detached, remote even, and in *Pyramids of Mars*, Sarah could not quite comprehend the grave way in which he reminded her that she was human and he a Time Lord. She understood it well enough when she was forced to leave his side.

Sarah Jane had a lot that made the Doctor fond of her. Indeed, he became dangerously attached, something he had learned was unwise when he lost his earlier Earth companion, Jo Grant. Sarah was terrifically brave and resourceful, possessing the ability to keep smiling during the most hair-raising of encounters.

Travelling Companions

One of the most popular of female companions was the adventurous journalist Sarah Jane Smith, who joined during the Third Doctor's travels.



In the *Genesis of the Daleks*, she donned combat trousers and mucked in to help the new rule. In *Revenge of the Cybermen*, she effected a daring speed-boat escape and in *The Ark in Space* she had to crawl for a long way down an extremely cramped series of ventilation ducts, knowing that mere feet away was the encroaching Wirrn. Also in *Genesis of the Daleks*, Sarah made a vertical escape up the side of a rocket, and it is significant that she not only instigated the attempt but was one of the few to make it alive.

Apart from her natural courage and high spirits, Sarah also enjoyed a healthily sceptical relationship with her UNIT friends, the Brigadier and Harry Sullivan. Her retort to Harry's insistence on calling her 'old thing' was, "How many times do I have to tell you, Harry, I am not a thing!" In *Terror of the Zygons* she used her skill in investigative journalism to go in search of clues, at great personal risk. In *Robot*, it was her journalistic qualities which came to the fore when she helped UNIT out in their investigation of Professor Kettlewell and his robots.

Sarah had plenty of compassion, and was touched by minor tragedies as well as major catastrophes, such as the vision of an alternative future presented to her in *Pyramids of Mars*. On first meeting Eldrad, she was won over and did all she could for the Kastrian. Of

her faults, perhaps the worst was a quick irritability with those who weren't as fast on the uptake.

Sarah had a rapport with the Fourth Doctor that nobody else had. Together they could sense danger, and together they worked as a united team, disagreeing only in how they went about things. Having been captivated by the Third Doctor's personality from the start, she found the Fourth incarnation still more mysterious and elusive. And there was always a side to Sarah, her journalistic side, which sought to pin people down and make judgements about them. She could never do this with the Doctor – once she had made up her mind, he changed again.

Sarah's departure was exactly as it should have been – abrupt, but with the emotion restrained, showing in facial reactions rather than words. This last scene was typical of the Sarah/Doctor friendship – she threatened to leave, asserting her individuality, but when he told her that they must indeed part, she was crestfallen. Her words were just words, she wanted to stay.

Sad though her departure was, Sarah was practical and got on with life, as demonstrated when she was landed with K9 and then, later, in an encounter with all the Doctors. As she said herself on receiving K9, "So he didn't forget after all..."

◆ Richard Marson



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